

# SQUARE DANCING

DECEMBER, 1972

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Holiday  
Greetings  
to all  
Square Dancers

THE  
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MAGAZINE  
OF  
The  
*Sets in Order*  
AMERICAN  
SQUARE  
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SOCIETY







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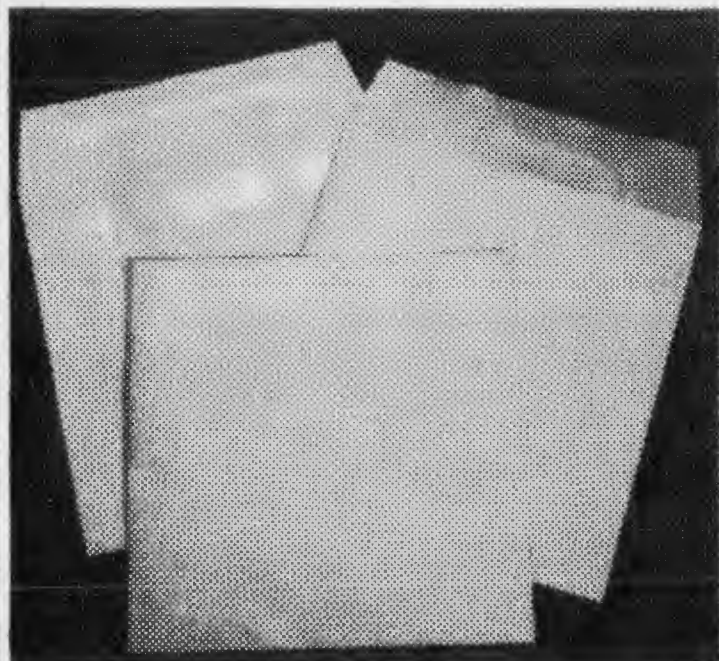
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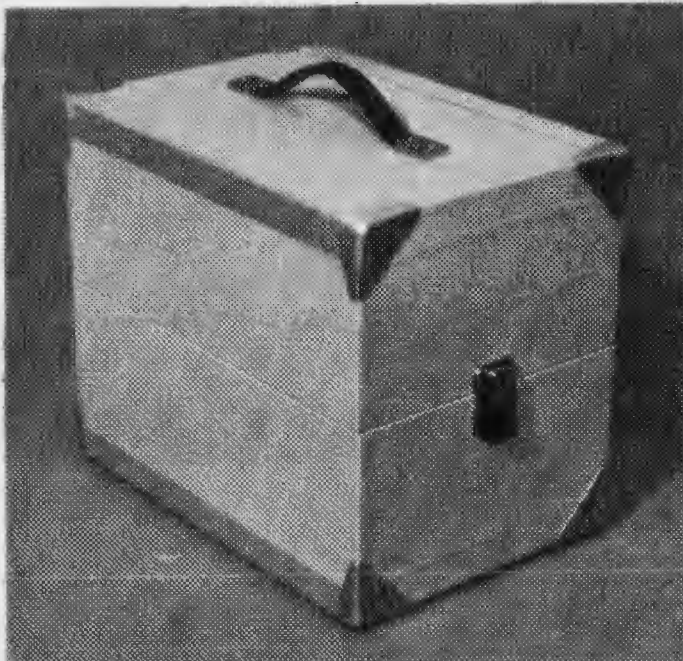
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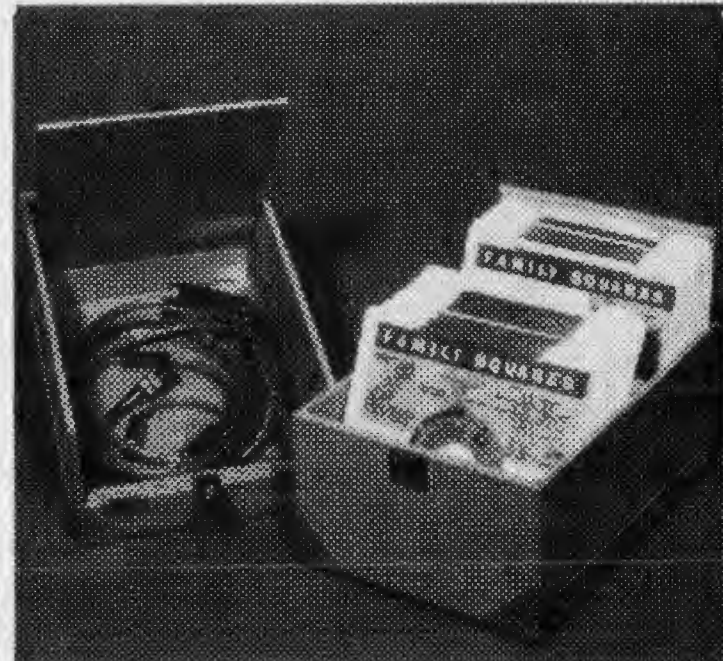
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# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Many thanks to The American Square Dance Society and especially Bob Osgood for the public service record to publicize Square Dance Week and the start of square dance classes. With 28 of our over 30 clubs in the Southwest Area planning to start beginner classes in September, we had a problem as to how to get area wide coverage from one record. With the cooperation of Mr. Joe Urban, manager of radio station WEKZ at Monroe, Wisconsin, tapes were made from the record so that each club in our area could have a copy. Being president of our Wisconsin State Association, we suggested that other areas ask the cooperation of their local stations in the same manner. The tapes were made available to any club belonging to an association.

Bill and Gwen Wild  
Monroe, Wisconsin

Dear Editor:

Bravo and a big thank you for the Jim Schnabel article in September SQUARE DANCING magazine. It should be required reading for all callers. He hit the nail square on the head, my head as well as lots of others. Callers who accept the responsibility of calling and teaching dancers should at least subscribe to your magazine. I could never afford  
(Please turn to page 49)



## This Month's LINEUP

- 5 Hot Line — Late News
- 7 Square Dance Halls
- 12 A History of Square Dancing — Ralph Page
- 14 Traveling Callers Directory
- 16 Take a Good Look — Square Out
- 17 The Dancers Walkthru
- 20 Square Dance Diary
- 21 Callers Text — Chapter Twenty-One
- 28 Style Lab —  
Flutter Wheel and Sweep a Quarter
- 30 Smoother Dancing Poster
- 31 Round the World of Square Dancing
- 35 Callers/Teachers Workshop
- 39 National Square Dance Convention
- 48 Caller of the Month: Bob Vinyard
- 56 On the Record: Reviews
- 70 Square Dance Date Book
- 74 Roundance Module  
Paging the Round Dancers:  
Charlie and Madeline Lovelace
- 78 Fashion Feature

# SQUARE DANCING

OFFICIAL PUBLICATION OF THE

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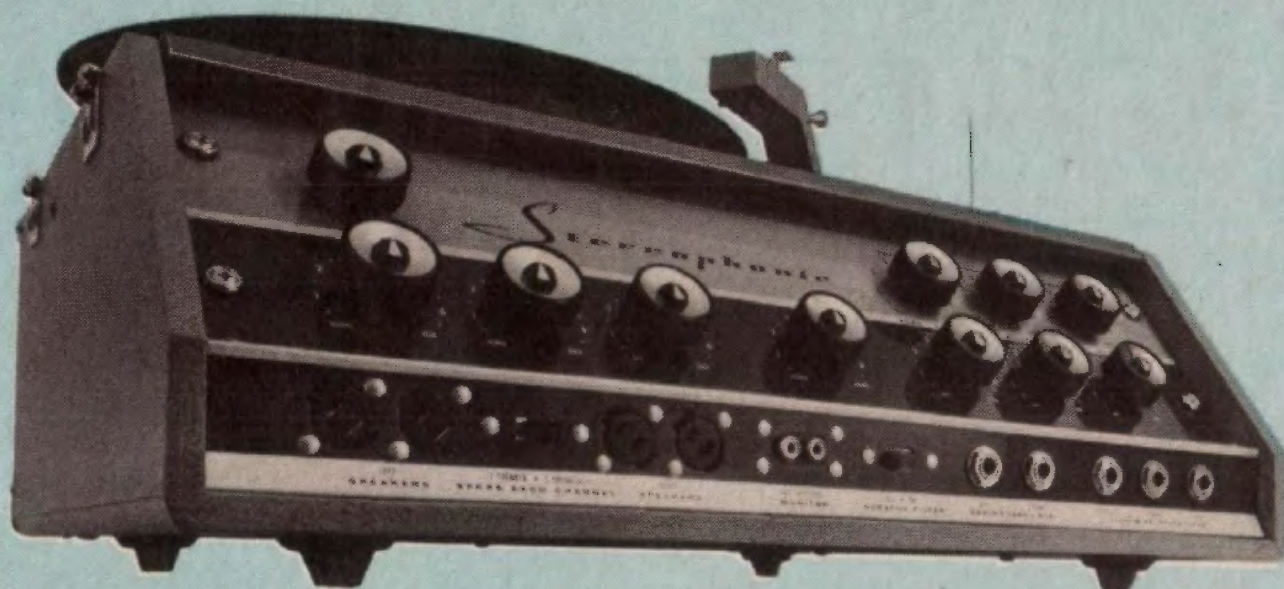
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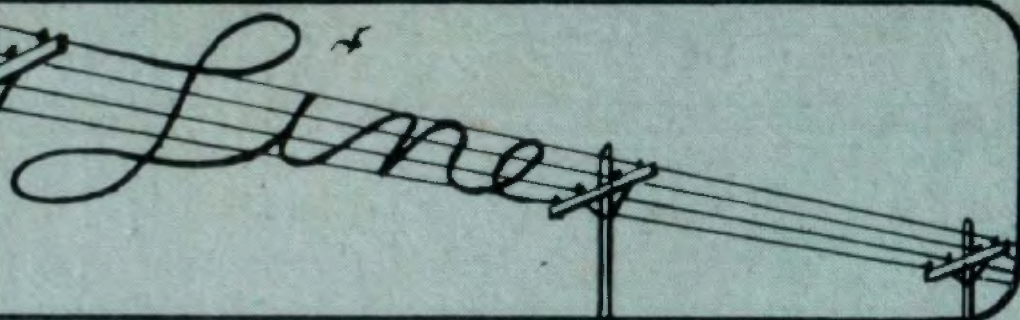
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## RED HOT



FLASH FROM THE 22nd NATIONAL: Pre-registration figures for the 1973 National slated for Salt Lake City, Utah, next June have passed the 4,000 mark. Those looking for choice accommodations and callers and teachers interested in participating in the programs should turn to the center of this issue for the official pre-registration form. To avoid any disappointment applications should be mailed to convention headquarters right away.

SQUARE DANCING ON T. V.: Harry Evans, President of the Delaware Valley Square Dance Clubs, caller Buck Fish and an outstanding square of dancers from the Philadelphia, Pennsylvania area did square dancing proud on the syndicated Mike Douglas TV Show which was aired on the NBC Network in late October. Reactions have been pouring in to local outlets across the country.

FLOOD RELIEF FUND: Latest word from the Rapid City, South Dakota, area is that the relief fund established for victims of the disastrous flood experienced earlier this year will be closed out December 31. Quite a number of square dancing families have been aided through this fund.

TEENS ACTIVE IN SQUARE DANCE PROMOTION: Young dancers from four teen clubs in the Seattle, Washington area recently did their share in paving the way for the activity's future. Dipping into their combined club treasuries and augmenting the money by aluminum foil and other drives in the community, they raised sufficient cash to put one of the Bob Ruff/Jack Murtha (Sets in Order American Square Dance Society) number one teaching albums in each of the many Seattle schools.

MAJOR U. S. PUBLICATION TO COVER SQUARE DANCING: One of the world's truly fine magazines, the National Geographic, has indicated an interest in this activity relative to a coming feature on the Tennessee Valley. More than 200 color pictures were taken by a staff photographer covering the recent square dance festival Septemberfest held at Paradise Resort in Murray, Kentucky. As in the case of picture stories in many of the national publications, it's difficult to tell how many of the shots will be used. However, any coverage in this fine publication which reaches seven and a half million readers is destined to be a boost for the activity.



*have  
an  
alp!*

Photo courtesy of the  
Swiss National Tourist Office



# *SWITZERLAND*

## *the frosting on a great tour*

**Your tour escorts  
will be  
Jerry & Kathy Helt  
and  
Irv & Betty  
Easterday**

Can't you imagine yourself, along with a wonderful group of square dancers from all parts of the country, taking off by luxury jet for a once-in-a-lifetime tour of many of the fascinating centers of Europe? Well, it can happen! You'll start your junket with several days in Londontown. From there by plane to Holland, Belgium and Germany. Then, like some wonderous dessert after the perfect meal comes Switzerland! You'll fly into Zurich and then by motor coach through alpine countryside to Lucerne. Your days are filled with sightseeing and special events. You'll have a ball so why not give yourselves a great Christmas present?

**August 23 — September 6, 1973**



If you missed this itinerary  
in your September, 1972  
issue of **SQUARE DANCING**  
we'll be happy to send you one.  
Just write to the address below.



**AMERICAN SQUARE DANCE WORKSHOP, INC.**

462 North Robertson Boulevard, Los Angeles, California 90048



# Home, Sweet Square Dance Home

Here are two clubs whose members solved the square dance housing shortage

**T**HE CHRISTMAS SEASON is that time of year when all of us, regardless of where we live, begin thinking of *Home, Family* and *Friends*. For a good number of square dancers, those fortunate to have their own square dance hall, the word "home" has a very special significance. Somehow the close ties built up among square dance "family" members takes on an added meaning when club members join together to plan, to raise funds and then to actually build their own hall.

Over the years this satisfying experience has been shared by many in the square dance world. We've had stories sent in to us from Canada, from a small town in up-state New York, from the San Fernando Valley in California and from other areas. Each account is similar to the others in that the letters fairly bubble over with excitement. Each writer feels that his hall is the greatest and his "family" of

square dancers the best in the world.

In recent months we've received two similar and equally exuberant accounts of square dance house-raising. Some of the practical discoveries made by these groups may just prove helpful to you who may be contemplating building your own square dance "castle" in 1973. In hopes that these two accounts will help to turn your dreams into realities, we'll pass on the information as received by us.

“... A labor  
of love ...”

**W**HEN THE PRAIRIE SHUFFLERS of Washington received the shocking news—BUILDING CONDEMNED! Right of Way Needed!—they realized that immediate action was necessary. Two resolutions had to be considered—whether or not they would continue to dance and, if so, where? An advisory group made up of the Past Presidents Committee and the club caller scoured the area, tracked down numerous leads and investigated many facilities. With dances averaging around 20 squares, adequate and economically feasible space was just not available.

The idea of building their own hall was presented to the club executive board and the go-ahead signal was given. A six-man steering



committee, composed of members with building trade skills, accounting background, previous club leadership, and the club caller was appointed to establish criteria for the project. Included were (1) physical layout of the hall, (2) method of financing, (3) performance of work, (4) acquisition of land and (5) ownership.

One month later the steering committee reported to a mass meeting of club members details of their findings. They presented a sketch of the floor plan for a building to be 60' x 90' of block construction and with electric heat



and air conditioning. Financing was to be accomplished by the sale of stock — \$10.00 per share — with a goal of \$15,000. If pledges aggregated the goal within sixty days construction was to start immediately.

All labor possible was to be donated by club members (no shares for labor). It was decided that erection of block walls should be contracted, since volunteer labor would not be suitable. One acre of land was to be purchased, centrally located in the tri-city community of Pasco, Richland and Kennewick. A separate corporation of shareholders was formed, thereby preserving the non-profit status of dance club and also to absolve club leaders of additional responsibilities.

The operation was a three-way protective link between club and corporation: (a) Prairie Land Company — six directors, three each nominated by dance club and corporation shareholders; (b) An annual lease, renewable solely to Prairie Shufflers; (c) Shareholders of stock are dance club members.

At the conclusion of the mass meeting \$8,000 had been pledged and at the end of the sixty day goal period, \$13,000 had been

pledged. The groundbreaking ceremony took place on March 29. Five busy months and many potlucks (furnished by the gals) later, the hall was ready for use. Another two months were spent putting finishing touches on the interior. On October 18 a full-day Grand Opening was held and Shuffler's Shanty was officially "in business."

On that wonderful night 51 squares helped to open the new hall, born of a love for square dancing and built by square dancers for square dancers. The final financial report showed a total cost of \$30,000. Of this amount \$20,000 was secured by stock sales to approximately 135 member-households.

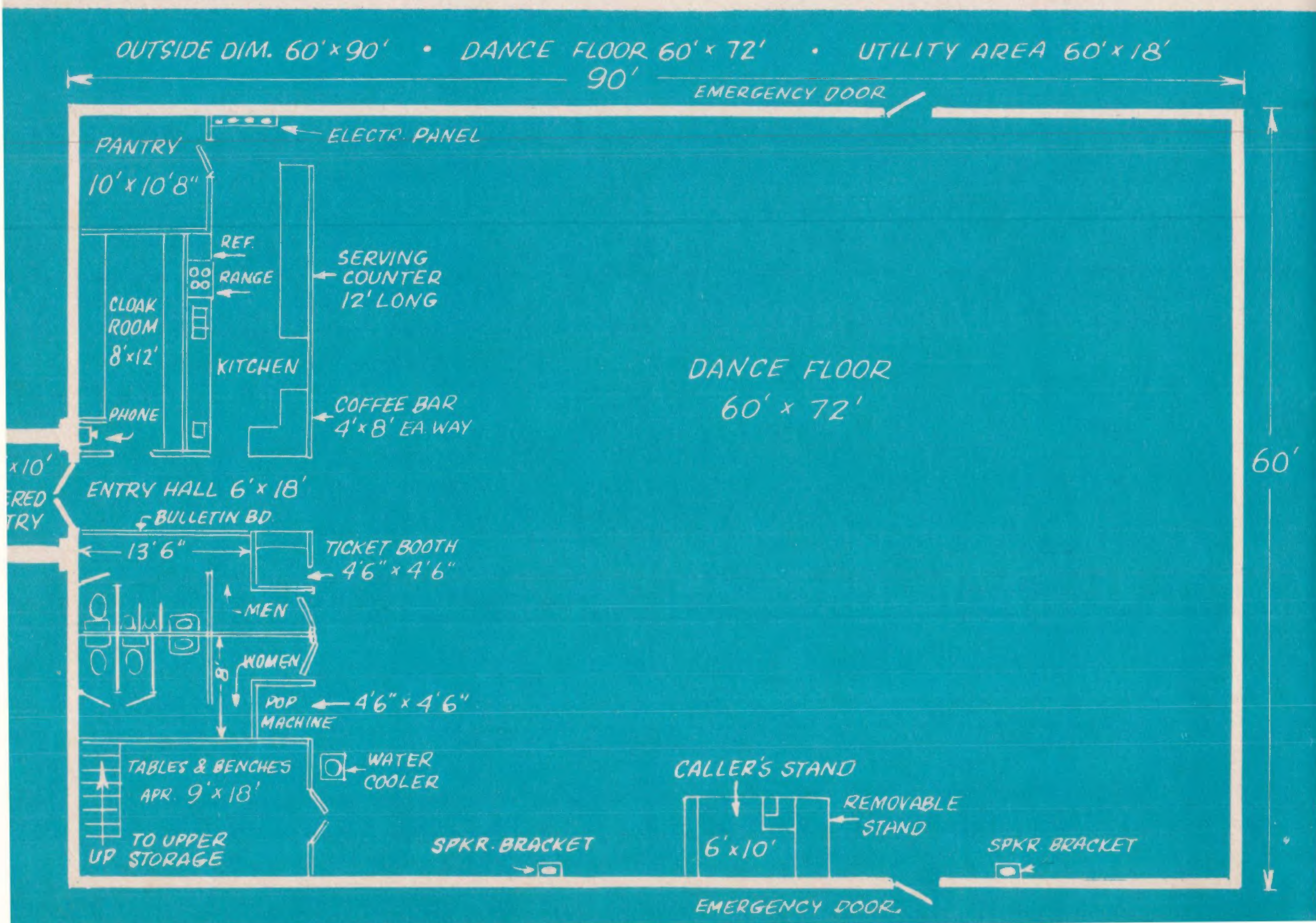
The following description of the physical properties of the hall could be used as a check list by any group interested in constructing their own dance facility.

### Main Building Structure:

Cement block walls and concrete foundation

Sixty foot span wooden truss roof framing with purlin joist and plywood

Asphalt roofing





**Floor Structure:**

- 4 x 6 stringers on 4 foot centers
- 2 inch tongue and groove sub flooring
- 1 inch oak hardwood (finished with a special dance floor mixture — needs no wax or slo-down)
- Callers stage has separate foundation and is framed separately

**Ceiling:**

- 9 foot 6 inches from finish floor
- 6 inch bat insulation placed above suspended ceiling of accoustical tile over dance floor
- Ceiling and walls in kitchen, rest rooms, etc. are of sheetrock
- Some paneling used on dance floor side

**Heating and Cooling:**

- Four electric furnaces suspended in trusses in attic
- Evaporative type coolers (arid climate) employ 2 cooler units for exhaust fans serving dance floor

**Lighting:**

- Dance floor — groups of standard 60 watt bulbs on rheostats
- Kitchen, baths, caller's stage — fluorescent fixtures
- Mercury vapor light for parking area
- Standard bulbs for all storage areas

**Kitchen Facilities:**

- Electric range and refrigerator
- One 3-compartment sink and one single sink (with formica tops)
- Separate coffee bar with outlet for six 84-cup coffee urns
- Coffee bar and serving bar are accessible from both sides to facilitate serving (two lines at one time)

**Emergency Doors:**

- One on each side of building near the back of dance floor

In the event that you'd like more information on either of these halls, here are the names and addresses of those who have all the information: Prairie Shufflers Shuffler's Shanty, Mr. and Mrs. Bob Bush, 218 Atkins, Richland, Washington 99352 and Merry Mixers, Mr. and Mrs. Harmon Wilson, Rte. #1, Levelland, Texas 79336. They'll be happy to help you.



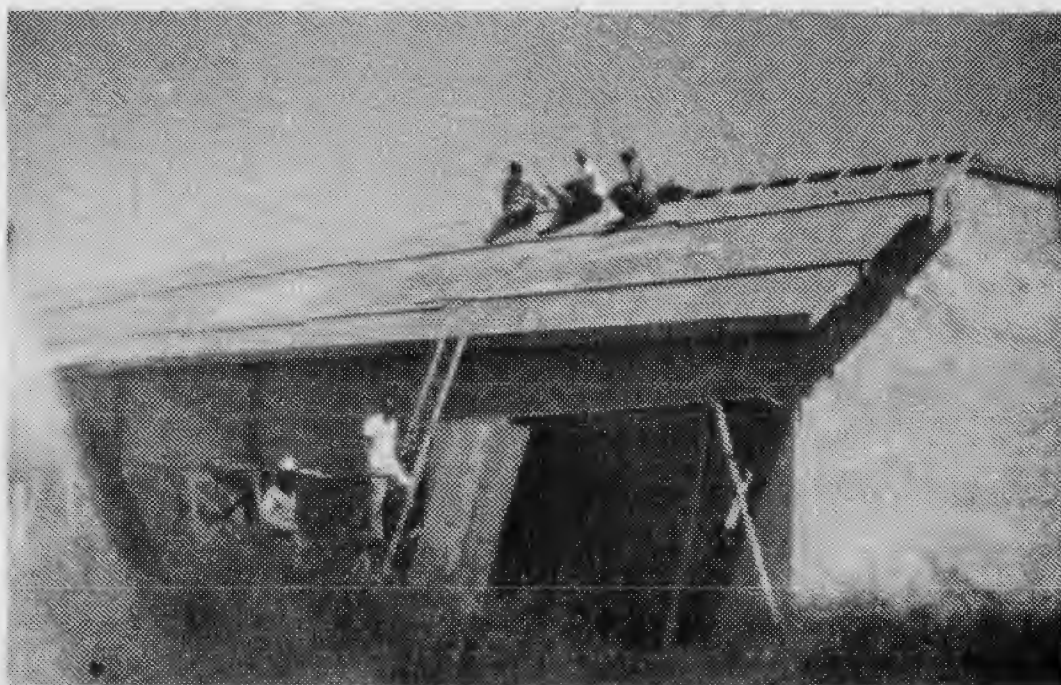
First day of work. Trenches are dug for footings.



With outside walls up scaffolding is set up.



Trusses are set and floor joists tightened.



Sheathing is applied prior to the asphalt roofing.



**Phone:**

Near front entry in cloak room

**Storage:**

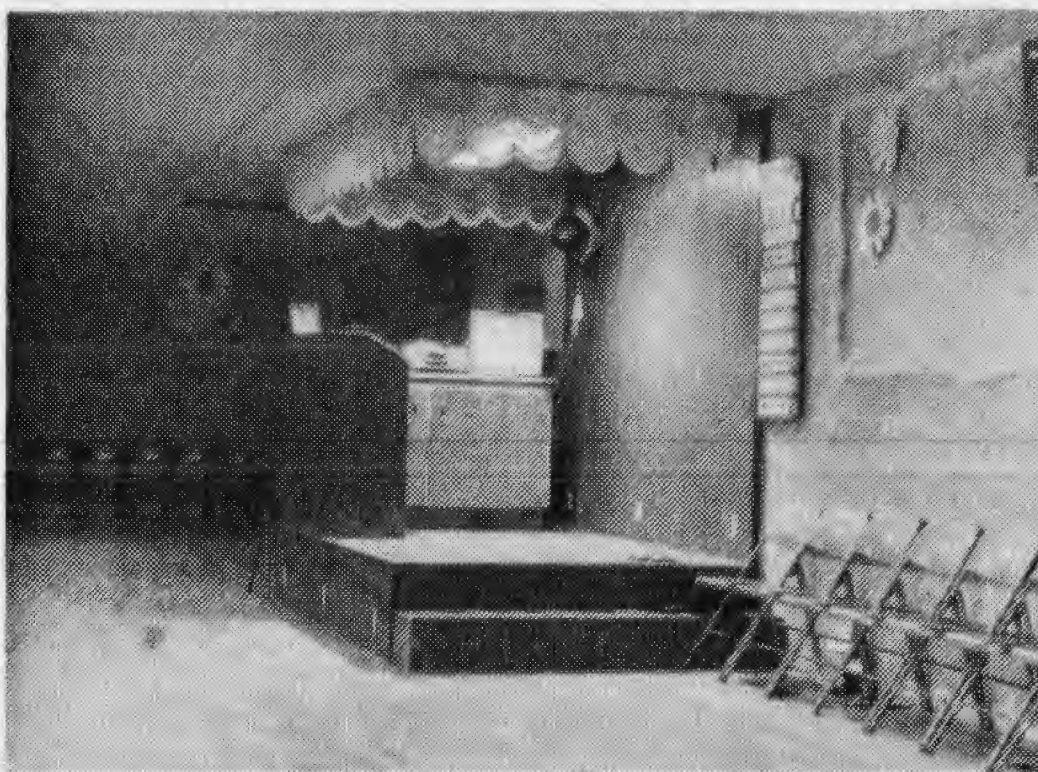
Main floor pantry for kitchen supplies

Storage room for tables and benches on main floor

Upstairs storage above utility end of building for seldom used articles (seasonal decorations, etc.)



Exterior of building as it nears completion.



Ready for the caller — the stage with equipment set up.



Another view of the interior showing entrance hall.

**STILL NO WORD**

It's been well over a year and a half since we sent inquiries to a number of pre-fab building construction firms for plans and specifications on inexpensive structures that could be built anywhere. Although we did get a glimmer or two of interest at first, none of the companies have so far come through with anything worth passing along. Our next step may be to commission an architect or builder who will produce some plans for an all-purpose building that can be the prototype for future square dance construction. We're sorry that we haven't come up with the answer as yet, but we're still in there pitching. —editor

**Some of the things done for specific reasons:**

*Left all paint off the dance floor walls for the good of accoustics.*

*Fastened 4 x 8 sheets of particle board periodically around the dance floor walls to use as a base for decorations.*

*In entry hall was placed a large bulletin board for flyers, minutes of meetings and a large calendar to keep track of club dates.*

*Caller's stand is removable from stage for other functions.*

*Carpeted entry hall to help keep mud and sand off the dance floor.*

*After having used the building for a period of time, the Prairie Shufflers offer these findings:*

*Accoustics Perfect!! Attributable to the 10 foot ceiling, unpainted and uncovered interior walls, rectangular shape of dance floor area.*

*Floor. Hardwood requires less maintenance; better appearance; requires no treatment.*

*Interior. Ample cloak room space; kitchen, restrooms and storage rooms are located at the same end of the building.*

*Air conditioning. Evaporative type best suited to arid desert climate.*

*Labor. If by volunteers, recommend that equivalent shares not be issued. Too many pitfalls.*

*Prairie Shufflers offer this last bit of advice to anyone planning to build a dance facility: First of all plan a dance hall, then build it. Don't just build a building!*



“... You are limited only by your desire and inspiration...”

**T**HE MERRY MIXERS OF LUBBOCK, Texas, had been using a city owned building for their dancing and lost their lease to another group. At this point they could have taken another night and displaced another club, but this didn't seem the proper thing to do. They went through the painful and time consuming process of looking for a used building, but none was available.

Finally, out of apparent necessity, the solution hit them head-on “Let's build our own!” Following a series of meetings, the group settled on a size and type of construction for a building all their own. The cost of material was figured, excluding heat and air conditioning and this figure was presented to the club at an open meeting. The immediate response was, “Let's go.”

Although they tried to raise sufficient capital, the club had only about 50% of the required amount when construction started. Once again came the response, “Go ahead. When what we have is used up, we'll raise more!” True to their word, each time more funds were needed, the members did raise more and this routine continued until the building was completed.

100% of the club members participated in providing the capital and labor. All labor was furnished by club members plus a few “volun-



teers” from other clubs. Ownership, responsibility, control and voting rights are shared by all members of the Merry Mixers — equally. Construction time was six months. There is no outstanding indebtedness. Beginning membership of the group was 40 couples. This has now increased to 87 couples.

The building is located South of Lubbock on University Street. It is wood construction, 40 x 80 feet with a 10 foot ceiling. The dancing area is 40 x 70 feet with the remainder used for rest rooms, kitchen and storage. The caller's stand is supported from the ceiling. The floor is all wood, supported by concrete pillars on 10 foot centers, which gives a lot of “float” to the floor to insure maximum comfort while dancing.

Club Presidents Harmon and Joy Wilson believe that the key to this type of plan is that the members must be inspired, educated and motivated. They feel that the type of construction, the floor plans and even the financing are secondary.

Interior of the Merry Mixers hall before the walls were paneled. Coffee bar, kitchen and storage is at the rear.





# *A History of Square Dancing*

*By Ralph Page  
Keene, New Hampshire*



## *The Revolutionary Era (Part 1)*

**I**N THE SPRING OF 1747, Jason Babcock, residing in Athol, Mass., was captured by Indians and carried to Canada. His cows had strayed from the clearing into the thick woods lining the west side of the meadow. While searching for them he was felled by an Indian bullet. Not being seriously wounded he was taken away into the wilderness instead of being summarily killed. Realizing that he was doomed to a long siege of captivity, he begged the privilege of going home "for his fiddle." The prospect of musical entertainment pleased his captors, and his violin accompanied him on the long journey to Canada. Being quite a musician, he spent much time fiddling, greatly to the delight of the Red Men. He was held in Quebec about a year when an exchange was effected, and Babcock returned home.

In 1713, Boston saw a ball at which those of the governor's set danced until three in the morning — and by Revolutionary times, everybody who wanted to was dancing. Even the ministers and the Baptists! For "ordination balls" became the recognized feature of welcoming a pastor. When John Brown of Providence, R.I., moved into his new home, he celebrated the occasion by a dance, the invitations to which were printed, after the fashion of the day, on the backs of playing cards.

Although most of the Puritan ministers of New England did their best to keep the young people from "wasting their time" in amusements of any kind, they were unable, with all their warnings, fines, and punishments, to suppress youthful human nature and young New Englanders gradually came to enjoy as many

sports and diversions as were common in the less rigid colonies. Despite the railings of the ministry, dancing was a common form of entertainment in New England from the late seventeenth century onward, though dancing masters were sometimes harassed by the magistrates and refused the use of rooms for their schools.

In Boston, a gentleman named Deblois had built Concert Hall in 1760, and here private entertainments of many kinds as well as select dancing parties were held. In order to obtain a card to the subscription assemblies here, it was necessary that those in charge should unanimously give their consent. Minuets were danced and there were contra dances, but cotillions were of a slightly later date.

### **Enter the French**

At the time of the Revolution, Newport, Rhode Island, was one of the gayest and richest of all New England towns. The fineness of the harbor led many shipowners to settle here and many fine feasts and gay assemblies were given by the Newport people of those days. For four years the British held possession of the town and for four years the suffering and poverty grew greater and greater. When they left, they destroyed everything they could. It seemed impossible that Newport could ever again become a prosperous, thriving town; the ruin had been so great. In the summer of 1780 came word that the French were coming and poor as Newport now was, it tried desperately to show the Frenchmen that its people were as gay and hospitable as ever. The fleet received the warmest welcomes; the best the town had



left was offered to them and a number of balls and dinners were given. In return the French sponsored entertainments which they tried to make as brilliant as possible. When General Washington came to visit Rochambeau a ball was given for the General by the French officers at Mrs. Cowley's Assembly Rooms on Church Street. The rooms had been handsomely decorated by the officers and the ladies of the town.

Balls began earlier in those days than now, and soon after dinner the guests began to arrive on foot, or in their heavy, old-time coaches. The ladies wore their best flowered silks, gay satins and laces, and the gentlemen, not to be outdone, were gallant in their embroidered waistcoats, satin breeches and glittering buckles. The General was to open the ball, and he chose for his partner Miss Peggy Champlin. Miss Champlin had a grace and sweetness that charmed every one who saw her. As Washington took her hand to lead her out, Rochambeau and his suite crossed to where the musicians were sitting, took their place, and began themselves to play for the dance. As a compliment to Washington, the one chosen was "The Successful Campaign." For years afterward the people of Newport remembered and talked about the ball where Washington danced "The Successful Campaign" with a belle of their town, Peggy Champlin. An eyewitness wrote:

"At the brilliant affair held at Mrs. Cowley's Assembly Rooms, the noble dames, 'though robbed of their wealth by war,' appeared in superb brocades with embroidered petticoats and were pleased to 'foot it' with such noblemen as de Ségur, M. Vauban, Baron de Vio-mésnil, and De Latouche for partners. The favorite dance of the moment was 'Stony Point' because of its recent successful storming by General Wayne. The soft light from silver

candelabra was reflected in beautiful mirrors loaned from old mansions, as Washington opened the ball with beautiful Miss Champlin under festoons of bunting looped with rosettes of swords and pistols; Rochambeau, wearing the Grand Croix de l'Ordre Royal, and his suite took the instruments and played the dance selected by the partner of General Washington, 'A Successful Campaign' followed by 'Pea Straw' and 'I'll be Married in my Old Clothes' and 'Boston's Delight', in honor of the guests from that city."

Another eyewitness wrote of the French in his diary: "They are fond of dancing which they do most unpretentiously . . ." It was only natural that the French should amuse themselves, especially when one realizes that it was many months before the soldiers heard from home.

Of another ball Count de Ségur wrote in his recollection: "However, as the ladies of Newport had acquired strong claims upon our gratitude by the kind reception they had honored us with, and by the favorable opinion they expressed of our companions in arms, whose absence they deeply regretted, we resolved to give them a magnificent ball and supper. I quickly sent for some musicians belonging to the regiment of Soissonais. Desoteux, who since acquired some celebrity during our revolution as a leader of Chouans under the name of Comartin, took upon himself, assisted by Vauban, to make the necessary preparations for the ball and supper, whilst we went about the town distributing our invitations. This little fete was one of the prettiest I have ever witnessed; it was adorned by beauty, and cordiality presided over the reception and entertainment of the guests."

**Next month Ralph Page continues with the story of The Revolutionary Era and some of the popular dances of the day.**

Four figures from the book, "An Analysis of Country Dancing" published in London in 1811, illustrate the type of costumes one might have seen at the fancy balls in "the colonies" in the 1700's. Of course, not all the dances were such "fancy" affairs and participants would usually show up in whatever they considered their "best" attire.





# TRAVELING CALLERS—1973

**T**HIS YEAR'S LIST OF TRAVELING CALLERS includes some relatively new names and at the same time sadly drops the names of some of the old timers who have been a part of this directory since its inception many years ago. One obvious omission is that of Arnie Kronenberger, who this month "hangs up his microphone" after more than twenty years of calling. The majority of these callers have been calling, and traveling, for more than 10 years. Once again we remind readers that this list is in no way intended as an endorsement, only as a help to clubs, groups and individuals faced with the task of lining up callers for their dancers, festivals and conventions.

**Anderson, Ken** 8 Fireside Lane, Newtonville, N.Y. 12128.

**Bates, "Red"** 222 Glendale Road, Hampden, Mass. 01036.

**Bausch, Harold** Box 35, Leigh, Nebr. 68643.

**Brownlee, "Tex"** Al Fontana Village Resort, Fontana, N.C. 28733.

**Brundage, Al** 83 Michael Rd., Stamford, Conn. 06903.

**Brundage, Bob** 34 Franklin St., Ext., Danbury, Conn. 06810.

**Burdick, Stan** P.O. Box 788, Sandusky, Ohio 44870.

**Cavanagh, Tommy** 17 Wrexham Rd., Harold Hill, Romford, Essex, England.

**Christopher, Fred** 3120 Yale St., No., St. Petersburg, Fla. 33713.

**Copeland, Jim** 1540 Paullers, Memphis, Tenn. 38127.

**Custer, Curley** 37 Redwood Dr., Hagerstown, Md. 21740.

**Dubree, Bob** P.O. Box 274, Celina, Tenn. 38551.

**Flippo, Marshall** 1918 Marshall St., Abilene, Texas 79605.

**Foote, Ed** R.D. #3, McCandless Dr., Wexford, Pa. 15090. Jan., Eastern Canada, L.I., Mass.; Feb., Eastern Canada, N.Y., Wash., D.C., Ohio; Mar., Fla., N.Y., Ohio; Apr., N.Y., Ky., Ohio; May, Mich., N.Y., Mass., Ind.; June, Ill., N.Y. For further listings write direct.

**Franklin, Don** P.O. Box 364, Arvada, Colo. 80002.

**Golden, Cal.** P.O. Box 2280, Hot Springs, Ark. 71901.

**Haag, Jerry** 920 Pike St., Cheyenne, Wyo. 82001.

**Helsel, Lee** 4392 Dorking Ct., Sacramento, Calif. 95825.

**Helt, Jerry** 510 Stanley Ave., Cincinnati, Ohio 45226.

**Hendrickson, Chip** 26 Rock Ridge Rd., Newtown, Conn. 06470. Apr., Mid Atlantic, So. Fla.; June, Ky., Ind., W. Va. For further listings write direct.

**Hendron, John** 33 Fox Hill Rd., Framingham Centre, Mass. 01701.

**Houlton, Dick** 1201 West Park St., Stockton, Calif. 95203.

**Horn, Al** Cedarhill Farm, Penrose, Colo. 81240. Feb., Ks., Colo.; Apr. & May, Nat'l Tour; June thru Oct., Colo.; Nov., Ks., Okla., Texas, N.M., Wyo., Utah.

**Johnson, Bruce** P.O. Box 418, Santa Barbara, Calif. 93102. Apr. & May, To East Coast and back; June, Northwest; Sept., Mich.; Oct., To East Coast and back.



**Johnston, Earl** P.O. Box 2223, Vernon, Conn. 06066.

**Jones, Dick** RD 2, Box 266, Califon, N.J. 07830.

**Jones, Jon** 1523 Bluebonnet, Arlington, Texas 76013.

**Kinney, Ernie** P.O. Box 177, Cantua Creek, Calif. 93608.

**Lane, Frank** P.O. Box 1382, Estes Park, Colo. 85017. Jan., Southwest, Southern States, Midwest; Feb., M't States, Pacific Coast, Southwest; Mar., Midwest; Apr., Wash., Oreg., Canada; May, South, Northeast, Midwest; June, Kirkwood Lodge, Osage Beach, Mo., Colo., Midwest. For further listings write direct.

**Lasry, Jack** 19010 N.W. 11th Ave., Miami Beach, Fla. 33139.

**LeClair, Johnny** 939 No. Broadway, Riverton, Wyo. 82501.

**Livingston, Jack** 129 N.W. Port Charlotte Blvd., Port Charlotte, Fla. 33950.

**Luttrell, Melton** 8512 La Jolla Ct., Ft. Worth, Texas 76116.

**Main, Beryl** 12933 E. Alaska Ave., Aurora, Colo. 80010.

**Mayo, Jim** Hesperus Ave., Magnolia, Mass. 01930. May, Montana, North Central States; Sept., N.C., Southeast; Nov., Eastern Canada, N.Y.

**Mitchell, "Singing Sam"** 2700 Eaton Rapids Rd., Stonegate Lot 114, Lansing, Mich. 48910. Jan., Ill., Ohio, Ky., Ind.; Feb., N.Y., Md., Va., Calif.; Mar., Ill., Ia., Wash. D.C.; Apr., Pa., Ohio, Ind., Ill.; May, Caribbean, Ill., N.Y., Wis.; June, Mass., Conn., Pa., Oreg., Wash. For further listings write direct.

**Noland, Phil** 701 Phillips Ave., Phillips, Texas 79071.

**Page, Bob** 31855 Veril Way, Hayward, Calif. 94544.

**Parrish, Vaughn** 825 Cherryvale Rd., Boulder, Colo. 80303.

**Roth, Gloria Rios** House of Roth, RR #2, Annapolis Royal, Nova Scotia, Canada. Mar. & Apr., Tour U.S.A. & Canada; October, Tour U.S.A. & Canada.

**Roth, Johnnie** House of Roth, RR #2, Annapolis Royal, Nova Scotia, Canada.

**Ruff, Bob** 8459 Edmaru, Whittier, Calif. 90605. Available for Caller Seminars, College Extensions, Teacher Training Institutes. Also School in-service programs.

**Schneider, Ron** 55 Barrett Rd., Apt. 104, Berea, Ohio 44017. Touring East & Southeast.

**Shepherd, Art** P.O. Box 15045, Aranui, Christchurch 6, New Zealand.

**Smith, Manning** 113 Walton Dr., College Station, Texas 77840.

**Smith, Ray** AC 214-Star Harbor Malakoff, Texas 75148.

**Taylor, Dave** 458 Shelbourne, Grosse Pointe Farms, Mich. 48236.

**Tipton, Allen** 5415 Lynndell Rd., Knoxville, Tenn. 37918.

**Tucciarone, Harry** 57 Gisella Rd., Trumbull, Conn. 06611. Mar., Pa., Tenn., Ga., Fla.; Apr., Mich., Nebr., Colo.; June, Ohio, Ill., Nebr., Colo.

**Van Antwerp, Bob** 201 East Adams, Long Beach, Calif. 90805.

**Williams, Deuce** 3955 West Point Ave., Dearborn Heights, Mich. 48125.

**Williamson, Don** College Hills, Greeneville, Tenn. 37743.

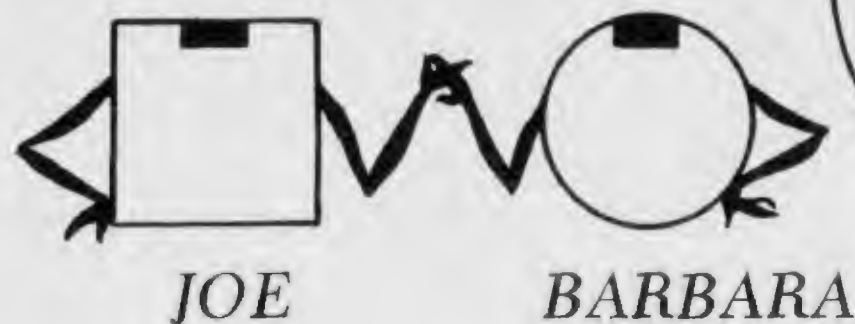
**Wright, Bob** 15320 - 35th Ave. West, Alderwood Manor, Wash. 98036. Jan., From Seattle to Wichita, Ks., Colo., Ariz.; May, Wyo.; Dec., Southern Calif.

**Yerington, Bob** 515 E. 9th St., Muscatine, Iowa 52761.

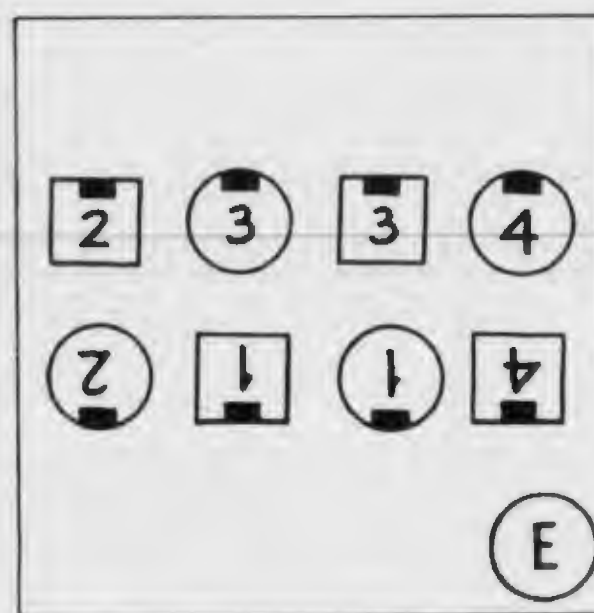
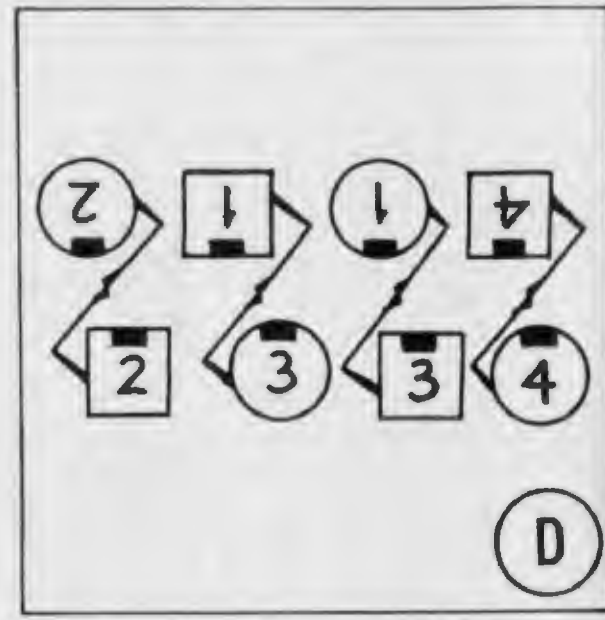
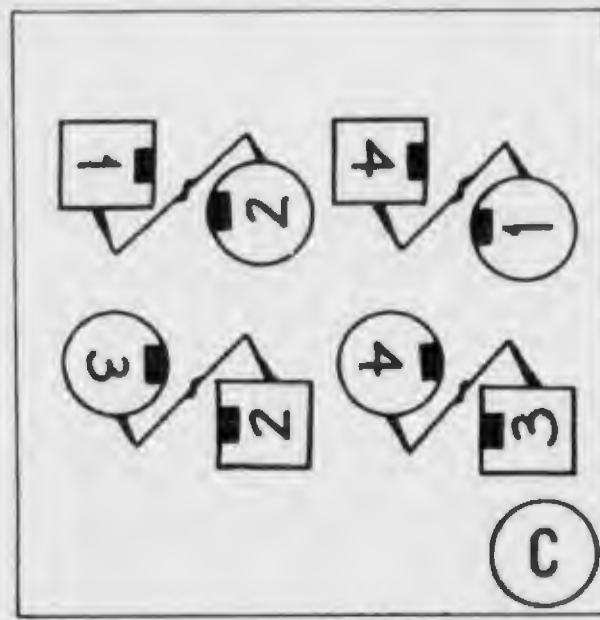
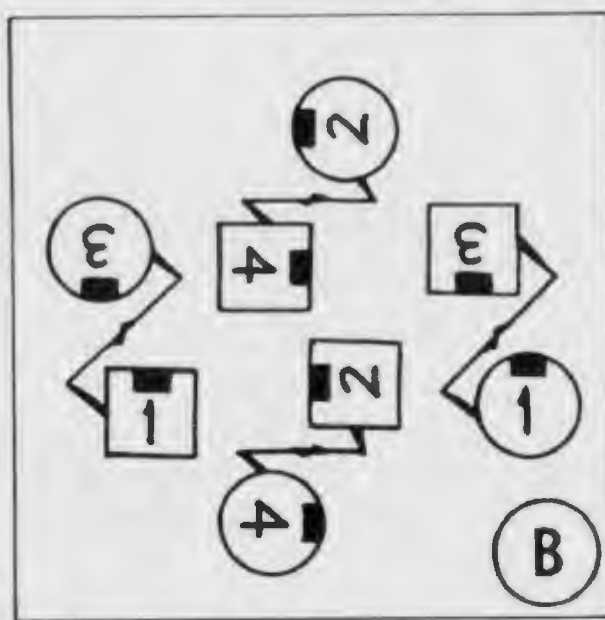
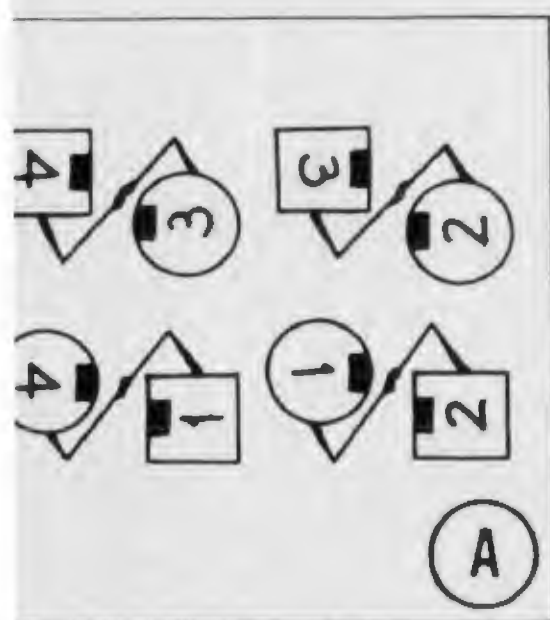


# TAKE A GOOD LOOK

a feature for dancers



Our dancers this month take a good look at Square Out. (Callers, you'll find some examples using the movement on page 45.)



BARBARA: A few years ago we remember a number of calls that had split movements; the centers doing one thing while the opposite sides did another. I can remember in particular a square thru operation that had the call "... the heads go four while the sides go three; the sides divide and swat the flea ...". I don't remember how the whole thing went but it was a lot of fun.

JOE: Here, recently we've been workshoping a movement called Square Out. When we started doing it, Barbara reminded me of the earlier series which certainly bore a resemblance. This one starts by lining up in an 8 chain thru position (A).

BARBARA: The description of the movement is that those in the center facing out do a full square thru while those on the outside do an 8 chain two followed by a half square thru.

JOE: Following our diagrams, our center couples one and three, having pulled by with the right hand turn a quarter and give a left to the next (B). Couples two and four, coming

from the outside, having given a right and pulling by, give a left as they meet in the center, pull by, then start a half square thru with the outside two (C).

BARBARA: They continue on giving a left to the next (D) and, having pulled by, end in two lines of four facing out (E).

JOE: Barbara and I both like this type of pattern as it tends to keep us on our toes. However we used to get along fairly well with the descriptive calls and might have enjoyed this one more if it contained language we had already learned rather than introducing a new title that we're supposed to remember.



## The Dancers

# Walkthru

### HOLIDAY SUGGESTION: Christmas Decorations

**N**EEED ANY SMALL, DECORATIVE ITEMS for this month's dance? Here are three ideas, none of them too large, although you could make several of each if needed. Two stand upright; the third is for hanging on a tree or a door or wall.

#### Fragrant Tree

Insert a wood dowel in the base of a Styrofoam cone (height of cone depends on you). Secure the opposite end of the dowel firmly inside a clay pot in modeling clay, plaster of Paris, etc., topping the pot with crushed tissue paper, tiny pebbles, redwood chips or whatever might fit your final decor. Make tiny packets of spices by wrapping cardamom, cloves and whole nutmeg in small squares of net or discarded nylon hose of pale hues. Intersperse with stick cinnamon bound in small bunches with gold cord and small packages of spice gumdrops again tied in net. Add tiny Christmas baubles at top and where space allows. If you have any available, add babies'-breath in between. Tie a large colorful ribbon at the base and spray the clay pot a compatible color. The result is heavenly to behold and fragrant to the nose.

#### Santa's Western Boot

Make a pattern of a man's western boot 12 to 14 inches high. Cut out two pieces from suede cloth, felt or velvet. Sew together, leaving the back side open. Cut a straight length of fabric, insert at back and sew to place. Cut slits in this straight piece for a fringe. Sew a tab on the top of the boot so it can be hung. Glue paper stars to the boot and sew a silver Christmas bauble to the toe. Stuff the boot with tissue and then fill the top with pieces of Christmas tree and/or candy canes.

#### Colorful Candles

When you're unpacking your Christmas tree ornaments, should you find any which are

broken (and who doesn't?), here's a way to put them to use. Wearing gloves, break the ornaments into small pieces by tying them in a heavy cloth and hitting them with a hammer. Coat the inside of a small glass or nicely shaped jar with glue and sprinkle all sides with the broken ornament pieces. Let dry completely. Fill the glass with melted wax, adding a piece of string for the wick. The result is an original, inexpensive and attractive candle.

#### BADGE OF THE MONTH



The Arks & Doves dance in St. Mary's County in Maryland, and as the members come from all parts of the county, they specify the County as their dancing home rather than the name of a town.

The club name refers to the first two ships bearing settlers to this part of the world, The Ark and The Dove. The badge is shaped like the Biblical ark and features a three-dimensional dove on it.

The group though small in size is most active, dancing each Saturday night at the club, sponsoring a class each year, having a yearly booth at the County Fair and as they say of themselves, "dancing exhibitions for just about anybody who will have us."



## PARLIAMENTARY LAW

### *need not be stodgy—Part II*

*By John and Lorraine Melrose*

*We continue our look at parliamentary procedure and how a knowledge of such rules, even in a small degree, can assist square dance club officers and members to attain a more satisfactory and evenly working meeting. This month our focus is on the president or presiding officer.*

**W**HEN SERVING AS PRESIDENT or chairman or whatever title your group designates, an individual assumes certain responsibilities. If he is to execute his role in a capable manner, he should be informed on certain procedural rules.

Some duties a president should consider are:

1. He will preside at all meetings.
2. He should keep calm at all times.
3. He should talk no more than necessary while presiding.
4. He should have an agenda planned for the meeting.
5. He should have some knowledge of parliamentary procedure and a thorough understanding of his organization's by-laws.
6. He should keep a list of the organization's committees at hand.
7. He should refrain from entering the discussion of questions before the floor. (In order to speak on a question, the president should hand his chair over to the vice-president who will preside until all action has been finished on the question.)
8. He should extend every courtesy to the opponents of a motion, even though he may favor the other viewpoint.
9. He should appear a few moments before the time for the meeting to be called to order to avoid any delay in the schedule.

#### **Miscellaneous Questions**

Is a president required to stand during a meeting? For a small meeting, or a board meeting, it is not mandatory although it does allow a person to be seen and heard. At a large meeting, the president should stand for all business. He may sit, if he desires, when another member is giving a report.

Does the president sit in on all committees? With the exception of the Nominating Committee, the president is an ex-officio member and may sit in on meetings if he wishes (and has the time).

May a president adjourn a meeting without a motion or second? Yes, if at the end of the meeting, after asking if there is any other business to come before the group and allowing sufficient time none is brought forward, the president may say, "The meeting is adjourned."

• • •

It is the duty of the presiding officer to preserve order, to make parliamentary rulings and to expedite business in a way compatible with the rights of every member. As he uses tact and kindness along with some knowledge of basic parliamentary law, he will execute his duties in a speedy, competent and unassuming way.

#### **REFRESHMENT SUGGESTIONS**

What to serve, when to serve and how to serve vary almost as widely as there are numbers of square dance groups in existence. Different clubs have different needs, different facilities and varying finances available.

Here is one club's format for refreshments



which may not be similar at all to what your club does. Remember, however, that a part of any idea generally can be adapted to one's own needs.

Sleepy Hollow Squares dance at a YMCA in New York City. Their setup does not readily allow them to make hot beverages and so over a period of time they have settled on a combination of pineapple-grapefruit juice mixed with gingerale as a satisfying and welcome drink. They have refreshments out from the beginning of the evening and people simply help themselves as they wish.

Member, Lola Ziegler, offers these additional suggestions:

If using cookies make sure they are small in size so they will go farther. Also many people are diet conscious.

Potato chips, honey popcorn, nuts mixed with raisins, cheese and crackers or candy also should be small in size.

Have a marking pen available so people can initial their cups.

Vary the weekly spread.

After ten o'clock (which is near their last tip), it is not necessary to replenish the dishes.

## A PUBLIC SERVICE

Square dancers in Santa Barbara have taken it upon themselves to let visitors to their fair city know just where and when square dancing is available.

Using a well marked street map put out by a moving company (and with their permission), the locale of halls used for square dances have been overprinted in a bold, legible type. Main thoroughfares to the dance lo-

## The WALKTHRU HAPPINESS IS . . .

To square dancer George Aftamonow of Milford, Connecticut, happiness is the following:

*Being able to get through a square without breaking down the set.*

*Doing an allemande with a corner you enjoy dancing with.*

*Holding the winning door prize ticket.*

*Earning a fun badge.*

*A big class of eager people wanting to learn how to square dance.*

*Going on a bus trip with your club.*

*An afterparty with some new friends.*

*Hearing someone say that he enjoyed dancing with you.*

*Being greeted at the door when you visit another club.*

*Being first in the refreshment line.*

*Not having to wait for your set to be filled.*

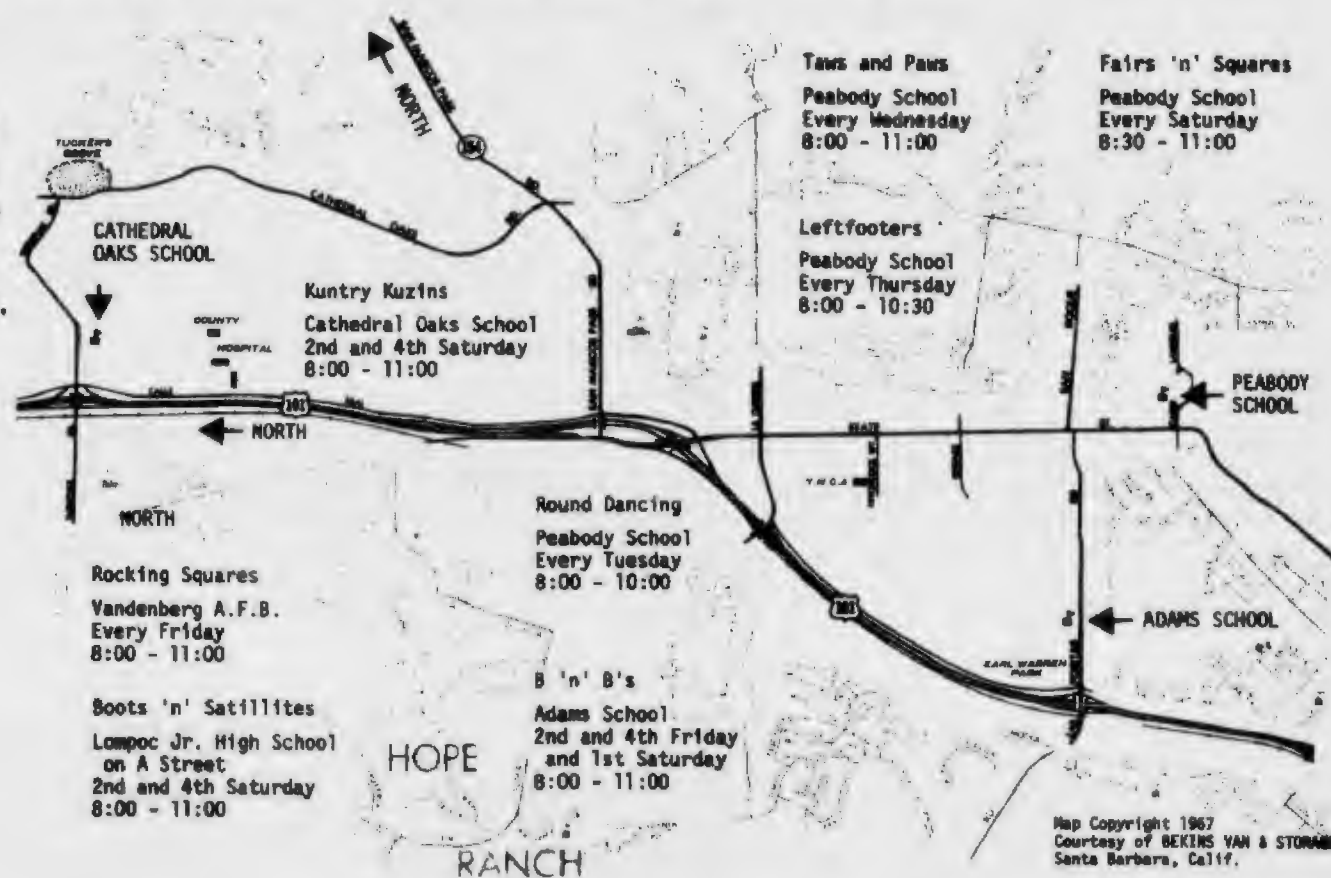
*And that covers quite a variety of square dance happiness!*

cations have also been strongly marked. Side streets have been left in a light, but readable, print.

The dancers have contacted the motels in and around Santa Barbara and have asked to have these maps made available to overnight guests. The last page of the three-fold brochure lists an address and phone number for additional information.



Santa Barbara dancers designed this brochure (with map shown at the right) to aid visitors in locating square dances.





# SQUARE DANCE DIARY *by a square dancer*



Christmas comes but once a year and those who belong to several square dance clubs usually go through identical routines of gift-exchanging with each one. An old square dance custom which is bound to be revived once again this year is

## THE WHITE ELEPHANT PARTY

"... AT LEAST SOMEONE IN THE GROUP IS TAKING THIS WHITE ELEPHANT IDEA SERIOUSLY..."

"... LOOKS MORE LIKE A GARAGE SALE THAN A CHRISTMAS PARTY..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.



# •Chapter twenty-one

## *The Lesson Plan*

By Bob Ruff, Whittier, California

**T**HE TITLE OF THIS CHAPTER "THE LESSON PLAN" is not one that will capture the attention of a newer caller as quickly as the description of a new basic. *After all, there are so many other really exciting things to be considered first, why bother with lesson plans?* Experience will quickly reveal the importance of this topic and will uncover the unprepared, those who think lessons can be thought up on the spot. It will also focus the spotlight on those whose depth of preparation exceeds the minimum and whose dancers will be sure to receive better instruction. Whether for a first calling experience, a one-night-stand, or for a club or an event with hundreds of dancers, adequate preparation cannot be overemphasized. The amount of time one is willing to spend in planning will influence the outcome in terms of smiles and happy expressions, in terms of movements being learned, and in terms of dancers being stimulated physically and emotionally by the combination of correctly executed calls allowing for proper timing and rhythm and presented in proper progression.

In observing a well-prepared program one might express, "What natural talent!" to which one might respond that *it takes years to become an overnight success*. Success comes with a tremendous amount of mental and physical preparation. For this chapter, *preparation* will be referred to as "The Lesson Plan" and it will embrace all facets of square dance calling for which a plan is necessary. The major emphasis here will be on the lesson plan for a square dance class.

### **Attitude**

A newer caller cannot be expected to be a master lesson planner. He can be expected to make mistakes and from these draw conclusions for self-improvement. How he succeeds in this depends greatly on his attitude toward the people he is to serve, the material he is to call, his fellow callers, and the entire square dance movement. Ask experienced teachers how learning is imparted and one response is bound to be *"learning will take place in an environment in which the teacher demonstrates a positive attitude toward his subject, and his students."*

Caller or leader attitude is of considerable importance to the newer dancer. Here is the critical stage in the formation of dancer personality, for here, if dancers are guided carefully and are encouraged over every skill hurdle, they can look forward to many years of fun and fellowship. They can also be disillusioned by negative comments or undue criticism by the caller. Not only is a positive caller attitude important to the teacher-caller, it is equally important at the club level where there exists a myriad of problems that must be solved to keep everyone happy. Square dancing, in itself, is an activity that brings a release of everyday tensions and frustrations. The caller must set the stage for this



to happen. When his positive attitude is apparent and when music and rhythm work together, great joy is experienced by all.

### **Knowledge of Subject**

Ideally, before teacher-callers would teach beginner classes, or even give their first call, they would have taken leadership training in teaching methods and techniques and would become a skilled dancer. All means should be used to encourage our caller leadership to prepare adequately before taking mike in hand. This preparation should include knowing the name and how to correctly execute all 75 Basic Movements; knowing how to analyze and teach simple round dance mixers; being able to properly execute a waltz and two-step; and knowing how to prompt quadrilles and contras.

Assuming this condition of proper attitude, knowledge of subject matter, and mastery of skills is met, the matter of lesson plans can be taken under consideration. Whether these plans are used for the planning of a beginners class, an experimental basic workshop, or a club level dance, there are many features in common. All would include terminal objectives and all would include specifics for each meeting, with subsequent analysis and corrections being made to take care of external factors that would cause deviations from the original plan.

### **Long Range Objectives**

In the square dance world today there is a wide divergence of what is taught and what is learned in any given series of lessons. The Gold Ribbon Study recommendations for a 50 and 75 Basic Plateau has done much to narrow this gap. The impact of this program is being noticed wherever responsible leaders care about the future of square dancing. Perhaps one day national leaders will seek to establish a framework of lessons for all so that it will be accepted much like standardization has been accepted in the past.

Long range goals are necessary and from time to time need to be changed and modified. How does one define these objectives? One place to start is to put down on paper a list of all square dance movements dancers would be expected to learn before graduation. A second list would include quadrilles and contras. A third would be to list all round dances and mixers to be taught. This master list must be reconciled to the total number of lessons devoted to class instruction. Understandably not all lists will look alike. Some will tend to support the Basic 75 Movements and include a number of experimental movements. Some lists will have few or no round dances or round mixers. Contras and quadrilles will be omitted from some lists. Whatever compromise is made in determining the final program will influence the finished product. If not enough lessons are provided some material must be omitted and the dancer is shortchanged. If the caller-teacher is not a strong believer in contras, quadrilles and rounds, this too will have an effect on those in the class. This author supports a list of the 75 Basic Movements and all experimental basics that are receiving popular usage in the geographical area under consideration, singing calls, quadrilles, simple contras to help develop rhythm, grace, and styling, and enough round dance mixers to give a basic understanding of round dancing and to assist in helping the class to become united.

A complete list of long range considerations would include:

1. Length of course in terms of weeks or months
2. Frequency of meetings (i.e. once a week, etc.)



3. Hours per meeting
4. Plan for after graduation
  - a. Assimilation into an existing club
  - b. Formation of new club
  - c. Workshop group
  - d. No further plans
5. Plan for class helpers. Three couples needed each lesson.
6. Plan for special events
  - a. Graduation
  - b. Fashion Show
  - c. Visitations, party nights, etc.
7. Plan for publicity before and during the class
8. Course of study
  - a. Square dance movements
    1. Basics 1-75
    2. Experimental basics
  - b. Round dances
    1. Mixers
    2. Basic two-step
    3. Basic waltz step
  - c. Quadrilles
  - d. Contras
  - e. Singing calls
9. Miscellaneous

### **The Weekly Lesson**

After the long range preparation, the next step is to develop the individual lessons. From the list of total experiences discussed, the entire course must be finalized. All movements to be taught should receive a priority and be put in sequence and progression. Sufficient time should be allowed near the end of the course for adequate review of movements that need more time for assimilation. Review and reinforcement are the dancers' only opportunity to become proficient to any degree before graduation. Prepare a list of everything to be taught and reviewed on the lesson under consideration. Include singing calls that illustrate movements taught. In some cases it may be necessary to adapt singing calls to give this practice. Assign all teaching experiences to that portion of the lesson where they will best serve the learner. Divide the lesson into blocks of time, keeping in mind that too long a time on the floor for some will produce a fatigue factor and reduce ability to learn. Time blocks vary for individual callers and their groups. No matter how many are involved, the first part of the lesson should be devoted to a warm-up and review of movements already learned, the middle part devoted to the learning of new material, and the final part for review of both old and new with emphasis on "fun" dancing.

This lesson plan that will be formulated every week should be given much thought and consideration. In the first years most teachers will find it extremely helpful to write much more than necessary. Until one becomes seasoned, and this only comes with many repetitions, one cannot remember all the important details and procedures. A written reminder will save many embarrassing moments for the inexperienced. It will also work positively for the dancer in paving the way



for smoother learning and guarantee a minimum of frustration.

Make a checklist of items needing attention every week.

*Preceding the class:*

1. P.A. Equipment
2. Records
3. Name tags
4. Roll for attendance
5. Lesson plan
6. Special events plan if needed
7. Review the lesson plan from the preceding week.
8. Study the current lesson noting all new movements or dances to be taught. Mentally review procedures for making difficult situations easy for everyone.
9. Allow sufficient time for getting to the dance (early).
10. Leave home on a happy note.
11. On the way to the dance stimulate your thinking with ideas of how everyone will succeed.

*At the class:*

1. Set up equipment. Test everything.
2. Place the lesson in a convenient location for visual contact.
3. Make yourself available to greet early arrivals. During the dance mix with the dancers. Try to become acquainted with everyone over a period of time. Learn as many names, first and last, as possible.
4. Follow the planned lesson, making notes in the margin or directly on the printed copy of successes or failures. Indicate by a check system movements that are taught and indicate anything omitted. Lesson plans are not meant to be rigid and unflexible. There will be times when changes are demanded by circumstances.

### **A Sample Plan for Lesson 14**

This lesson follows the Extended Basic Manual's order of teaching outline. The Basic 50 Movements have been taught and the first four movements of the Extended Basics Movements have been introduced in previous lessons. New movements to be taught in this lesson include Ocean Wave and Swing Thru. Teaching techniques will include the use of the large circle, progressive circle, mini-squares, and regular square formation. Singing calls will be used as well as patter calls and the singing calls will be modified to fulfill whatever practice is necessary. At least two quadrilles (i.e. Sweet Georgia Quadrille and Wheels Quadrille) and one simple contra (i.e. Slaunch to Donegal, The Needham Reel or New Watermelon Time) will be included in this lesson.

The lesson itself will be divided into five time modules, or periods, of about one-half hour each. Some may be longer, some shorter, depending on conditions. These conditions concern the caller-teacher, his experience, his preparation and in particular his abilities to handle his class on this night. Other variables include the receptiveness of the dancers to the new figures, hall conditions, weather, etc. The first time period is given to warm-up, both physiological and sociological. Remember that most adults in beginner classes will have had a week to forget, and that you have to help bridge the gap from moves that are almost learned



and remembered to where they are performed automatically. Be patient and helpful to the extent that you exaggerate simplicity in this session. Enthusiasm, excitement, smiles, all come from finding almost total success in the warm-up time.

Use a variety of movements, gradually increasing difficulty to the point where the dancer is made to stretch to remember some of the most recent movements learned in the past week or two. If necessary, stop and review. Use variety in music. Also, use variety in providing for partner changes. Use devices that mix partners in the squares several times so that everyone has the advantage of dancing with those who have had more experience. Finish the first half-hour with a singing call that will have everyone humming the tune. Time period two for this lesson will continue the review of movements taught in previous lessons. A large circle is used at the start of this for several reasons. If he wishes, the teacher can give directions from the center of the floor where he can best demonstrate or review movements or emphasize styling. The large circle then can become a progressive circle of couples facing couples and is quite useful for reinforcing many two couple movements. Time periods three and four will be devoted to new material. Time period five will be the conclusion and at this time nothing new will be taught. The last module of time should give the dancer the feeling of wanting more. Care should be taken not to overdo this period with too much emphasis on cramming the entire evening's lesson in thirty minutes.

## LESSON 14 IN OUTLINE FORM

### **Time Period 1 (The Warm-up)**

1. Review all or part of Basics 1-50
2. Finish this period with a singing call everyone will know

### **Time Period 2 (Review movements)**

1. Large circle formation
  - a. Spend a few minutes here emphasizing smooth dancing. For the following movements illustrate use of hands in the "up" position for Alamo style; how much pressure to exert on a forearm grasp in the do paso; how the girl's hand turns freely in the man's hand in box the gnat; and how both man and woman share the 180° turn in California twirl.
  - b. Movements to be reviewed in large circle
    1. Alamo style
    2. Box the gnat
    3. California twirl
    4. Do paso
    5. Rollaway with a half sashay
2. Progressive circle formation
  - a. Two couple movements to be reviewed
    1. Bend the line
    2. Star thru
    3. Rollaway
    4. Box the gnat
    5. Right and left thru
    6. Cross trail, U turn back
    7. Square thru
    8. Square thru  $\frac{1}{2}$ ,  $\frac{3}{4}$ , etc.



3. Regular squares
  - a. Movements to be reviewed
    1. Eight chain thru
    2. Slip the clutch
    3. Turn thru
    4. Wrong way thar

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**ABOUT THE AUTHOR:** *Almost 25 years of calling and teaching square dances on club level, on records, at vacation institutes and "on the road" must certainly qualify Bob Ruff as a successful "old-timer." His teaching albums have been used throughout the world and have brought the pleasure of square dancing to many. Produced by The Sets in Order American Square Dance Society, the Bob Ruff-Jack Murtha "Fundamentals of Square Dancing" teaching albums have provided an excellent tool for teachers in introducing the square dance activity to young people in the schools. A number of Square Dance Councils and Associations have engaged Bob to present this program to physical education leaders and teachers in their area. He's married to his favorite dancing partner, Babs, is the father of five and calls Whittier, California, home.*

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### **Time Period 3 (New movements)**

To Teach: Ocean Wave

1. Large circle formation
  - a. Review with music any movements that can be done in a large circle. It doesn't have to be long; long enough to establish listening and smooth dancing.
2. Progressive circle of couples facing LOD and RLOD
  - a. Move up to an Ocean Wave position
  - b. Balance forward and back
  - c. Right and left thru
  - d. Repeat a, b, c
  - e. Pass thru to next couple
  - f. Repeat
3. Squares
  - a. Couples 1 and 3 move forward to an ocean wave
  - b. Balance forward and back
  - c. Right and left thru
  - d. Pass thru, cross trail, allemande left
  - e. Repeat for side couples
  - f. Couples 1 and 3 square thru
  - g. Do sa do with the outside two
  - h. Make an ocean wave
  - i. Balance forward and back
  - j. Right and left thru
  - k. Dive thru
  - l. Square thru  $\frac{3}{4}$
  - m. Allemande left
4. Practice ocean wave movements in combination with other movements already learned.
5. Reinforce recently learned movements and give practice with music.



#### Time Period 4

##### To Teach: Swing Thru

1. Form mini squares. "Everyone is a 1 or 3 couple." (Two couples form a mini square. They can occupy head or side couple positions.)
  - a. Review ocean wave
  - b. Move up to an ocean wave
  - c. Describe and demonstrate swing thru
  - d. Walk it to caller commands
  - e. Practice
  - f. Observe and make general corrections
  - g. Couples should be moved to other mini squares frequently. Partner changes may be necessary.
  - h. Use music to determine teacher effectiveness
  - i. Make up two couple swing thru drills to give additional practice
2. Squares
  - a. Use swing thru movement in easy to follow combinations.
  - b. Reinforce recently learned movements and give practice with music.
  - c. Finish this time period with a singing call everyone will know.

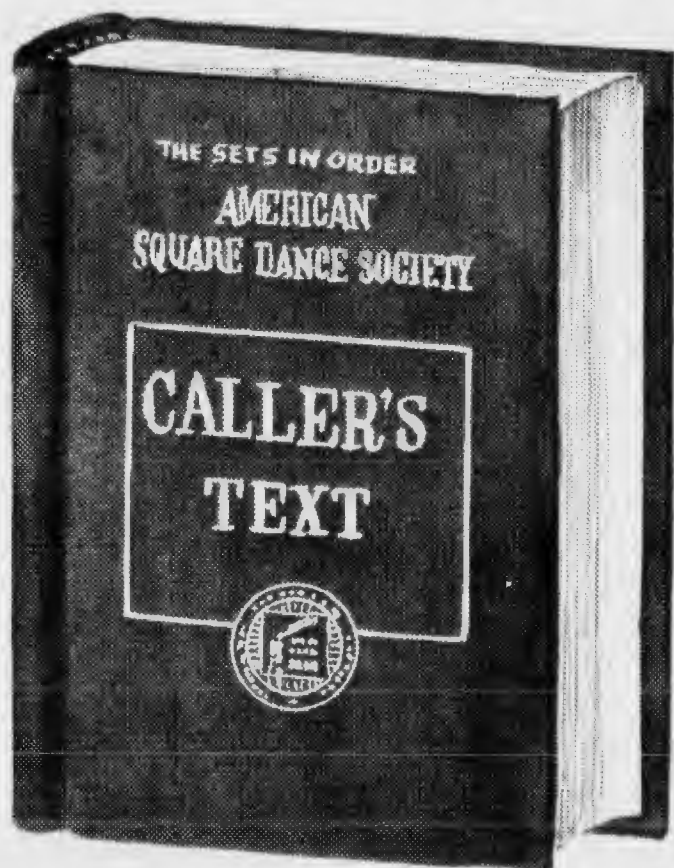
#### Time Period 5 (Fun dancing)

1. Use all formations mentioned earlier to give practice and fun to all movements including ocean wave and swing thru.
2. Exercise couple promenades to other squares if necessary to insure keeping the floor moving.

#### Summary

After this and every other lesson a short evaluation is in order. This is the time to make notes on successes and failures for future reference. These notes will serve to improve not only the next lesson but those in years to come. The caller referred to earlier with "the natural talent" will be the person who uses these principles and continually strives to better his instruction through well-planned lessons.

### A CONTINUING PROJECT — with much more to come



The first twenty-one chapters of the Caller's Textbook have reached completion with this issue of SQUARE DANCING. Scheduled to come are many additional chapters, written by well known and readily recognized names in the field of calling and teaching. Among these are Bob Van Antwerp, Stan Burdick, Johnny LeClair, Marshall Flippo, Kirby Todd, and many, many more.

All of these past and future authors have only one goal—to build a textbook for callers and leaders of the future, a guide that will enable all to understand, enjoy and help to perpetuate the square dance activity by providing the best possible leadership. They freely offer the knowledge they have acquired through years of experience. Additional chapters will continue to appear each month in this publication and eventually the completed text will be available in one bound volume for ready study and reference.





## FLUTTER WHEEL and SWEEP A QUARTER

**O**NE OF THE MOST LOGICAL and flowing combination of movements to come out of recent square dancing is the duo featured here. For good body mechanics a movement

should blend logically with other movements and the combining of Flutter Wheel with Sweep a Quarter meets the requirements well.

Since the Flutter Wheel was first introduced it has undergone several interpretations. The one we are showing here, where the men are "picked up" by the lady and simply join hands as they move side by side, lends itself best to the following situation.

Starting with two facing couples (1) the two ladies start the Flutter Wheel by joining

5



6







right forearms and moving  $180^\circ$  across the set (2). Retaining their right armholds they give a left to the opposite man's right hand (3) and continue on around (4) until the ladies have returned to their starting position and the men have exchanged places (5). At this point the Flutter Wheel portion of the pattern has been completed.

The clockwise direction set up by the Flutter Wheel in this instance is continued as the dancers move on into the Sweep a Quarter.

The ladies having released their joined hands earlier, the men simply lead the lady with their still joined hands (6) as they sweep on in a clockwise direction (7) one-quarter of a square or  $90^\circ$  to end, once again, facing the other couple (8).

The Sweep a Quarter movement can lead either clockwise or counterclockwise depending upon the preceding movement. In any case it complements the former movement by continuing on in the same direction.

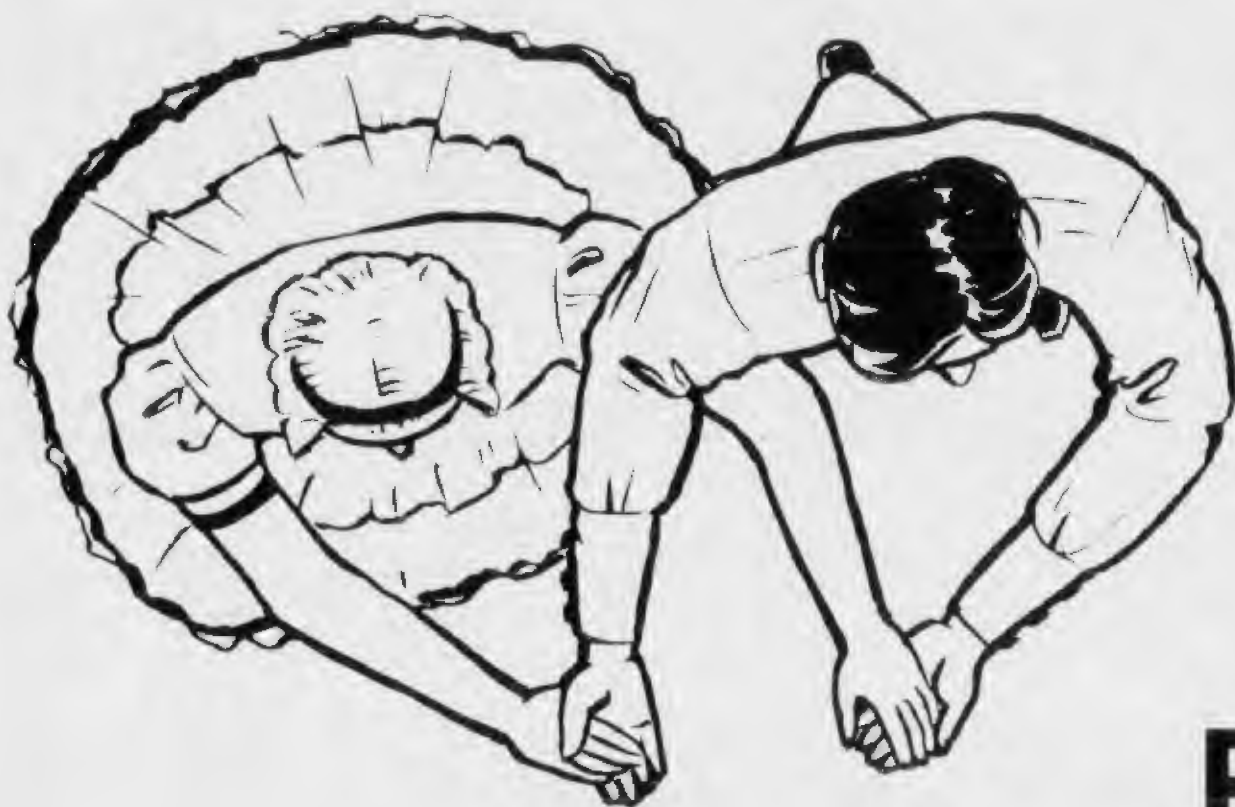




# DO THIS and You'll be a Smoother Dancer

NUMBER

2



## THE COUPLE PROMENADE



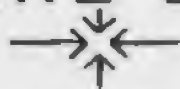
*Hands are held comfortably in front of the dancers, the man's right holding the lady's right, his left hand holding her left under the joined right hands. The man's hands will be held palms-up and the lady's palms-down.*

*The hands are held lightly with just enough pressure exerted for the man to gently direct the lady as specified by the call.*

*The couple promenades in a counterclockwise direction with the man on the inside and on the lady's left. The normal distance of a promenade will be at least half the circumference of the square.*



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

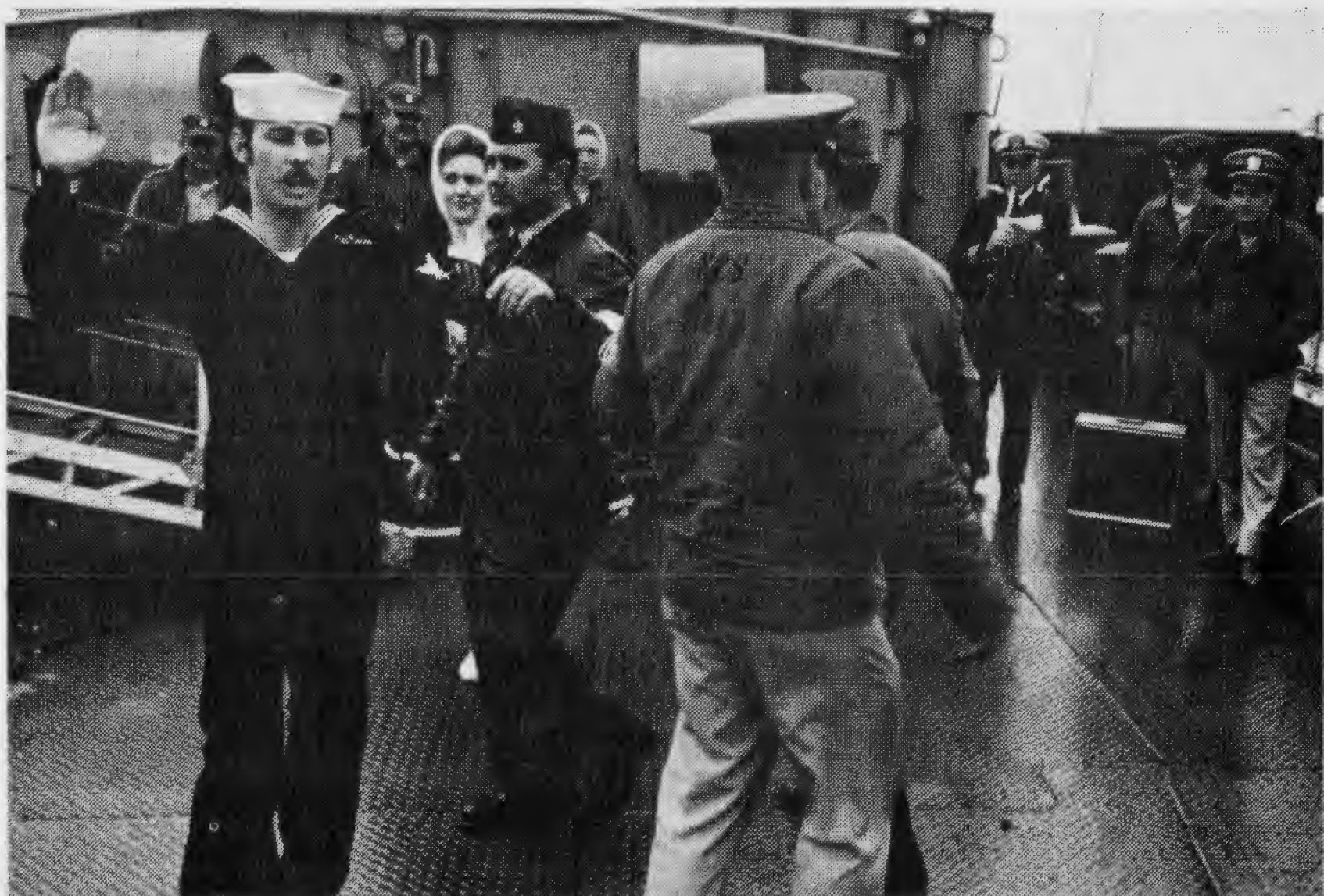
## New Zealand

Excitement is high in New Zealand with the coming American tour groups who will be visiting the area next year and also for the forthcoming Southern Hemisphere Convention in February, 1974. Art Shepherd, in charge of this convention, is a giant of a man when it comes to organization and all visitors to this affair will be assured of an outstanding event.

## Alaska

Aleutian Whirlaways in Adak recently held a re-enlistment ceremony, but theirs was a little different. CTTI William Rutledge re-enlisted in the Navy aboard the fantail of a U.S. Navy tug, the ytb-785 Winnemnicca. What made this affair unique was that Rutledge was given the oath while dancing. LCDR Ken

CTTI William T. Rutledge (with right hand raised) takes the Navy oath of enlistment while dancing, as LCDR Ken Sterling officiates. See story above.



Sterling officiated as caller and gave the oath. The club has just acquired a new caller from Pensacola, Florida, Chief Dave Yates. They are looking forward to many more "different" dances and invite anyone who can "hitch" a ride to their little island out of the sun to come and dance with them. —*Shirley Foley*



Given to the couple who had traveled farthest to attend the dance, this unique "door prize" was awarded by the Clifty Swingers of Madison, Indiana. Carl Ryberg poses with the door.

## Oregon

Judging by the expressions on the faces of all the dancers, the first annual Sand Dunes Sashay was a huge success. Skyloft Squares of North Bend were the instigators of the event which was held over the Labor Day Weekend. Wayne West, formerly of California, was the caller on Friday night. Saturday the dancers were seen in the Coos Bay Mall



# ROUND THE WORLD of SQUARE DANCING

and were in a two-hour special for KCBY TV. The video tape was excellent and was shown three times over the local station. Also included in the film were dancers in the Salmon Festival Parade. Saturday evening Danny Lantz of Grants Pass was the caller and his Rogue-Sis-Q Teens were seen in several exhibition dances. This group of teens plan on working their way to the National next year. After a Sunday breakfast, car loads of dancers were on their way to the sand dunes to earn their Sand Flea pins and on to the beach to dance in the surf for their Square Duck pins. The first year starter turned out to be a huge success with dancers from Mesa, Arizona; Spokane, Washington; Gilroy, Los Angeles, and Palm Springs, California and all parts of Oregon. All vowed to return next year with more of their friends in tow.

## Louisiana

The Louisiana Square Dance Association will hold its 4th Annual Convention January 13, 1973, in Baton Rouge at the White House Inn and Independence Hall. This is an all day and evening affair which begins with registration and coffee at 9:00 AM. The South Louisiana Square Dance Council will host a pre-

Surrounded by square dancing friends, Dorothy and Bill Harris exchange wedding vows at a unique and happy occasion. The event took place in a cave on Diamond Cavern Campground near Park City, Kentucky.

convention dance Friday, January 12, to begin the enthusiastic weekend.

—Dick and Lois Currie

## Guam

During the last two weeks of August and the early part of September, Guam's square dancers were extremely busy being goodwill ambassadors. Two TV appearances were made in an effort to promote Square Dance Week, September 18-24. An invitation was extended to the TDY personnel of Anderson AFB to join with the dancers at the Taraque Pavillion and partake of a homecooked buffet and impromptu dancing. Then followed commencement exercises at which the Tradewind Squares graduated four couples of dancers. To round out the activities a bevy of new board members were elected to office. Those elected were Dick and Bern Harper, Pres., Don and Shirley White, V-Pres., Ed and Jo Curley, Sec'ty, Blaine and Lynn Jones, Treas., and Tom and Ann Thomas, Social Chairman.

—Jack Frantal

## Arizona

Coming up next month is Southern Arizona's 25th Square and Round Dance Festival. This "always the third weekend in January" affair will be held on January 18, 19, 20 and 21, 1973. Callers Ken Bower and Don Franklin will be featured with Lou and Pat Barbee

(Please turn to page 63)

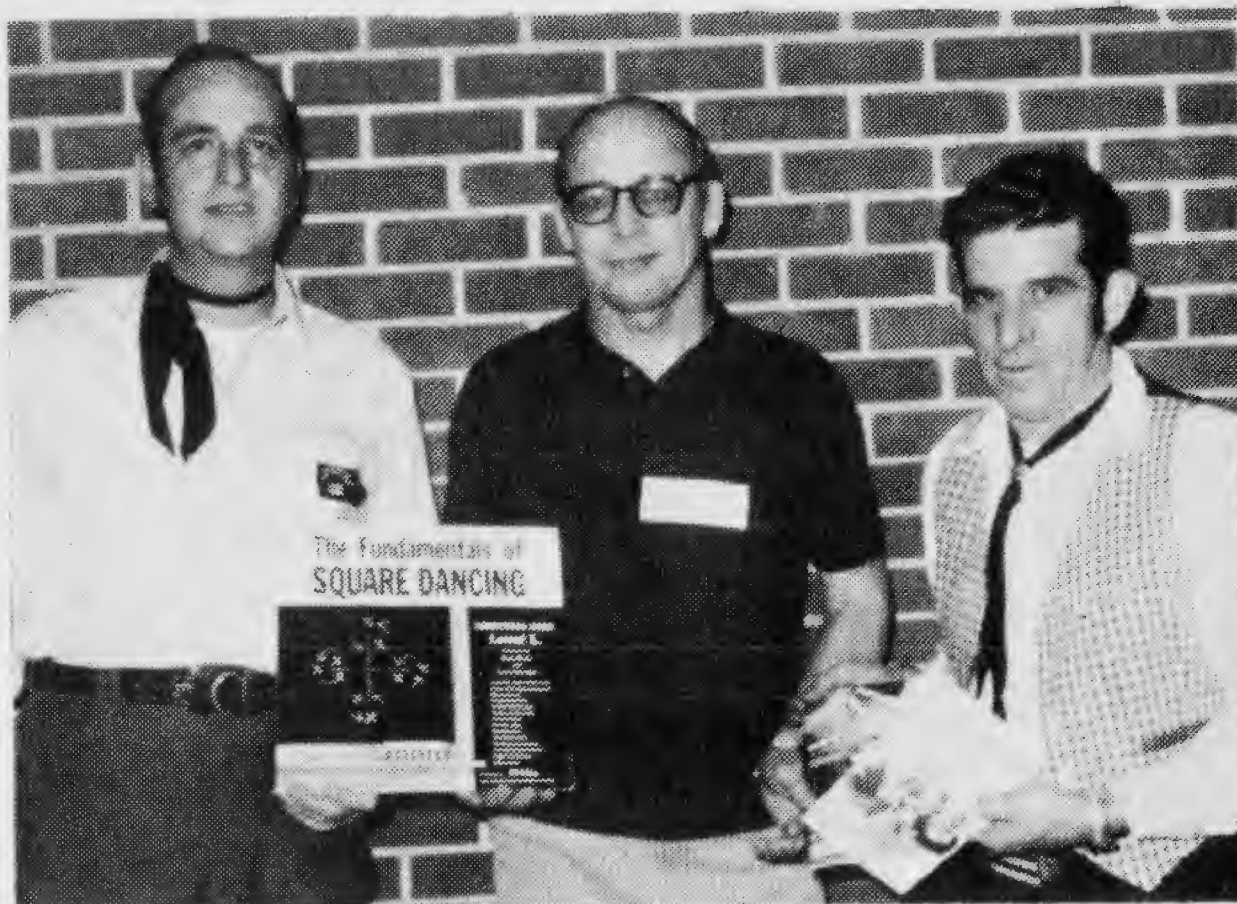


Bride and groom Harris as they took their wedding vows on the left. Above, caller Bill Zambella and his taw, Levicie, who called for the dance following the ceremony.





Through a project sponsored by the East Central Iowa Federation, 31 teachers attended a course of three lessons in how to teach the fundamentals of square dancing to children. The Federation purchased the Sets in Order Fundamentals of Square Dancing records for use by participating schools. Lending support and assistance were caller Larrie Orman, Mr. Dudley Draxton of the Cedar Rapids School System and Chuck Forrester, President of the Federation.



*EACH GOOD PICTURE WORTH A THOUSAND WORDS. You'll notice this month that we've gone a bit heavy on the photographic side. There's been everything from square dance halls to dancing on Navy craft and weddings in caves. Of course with The Style Lab and other regular features we feel that good pictures can tell a lot that words fail to tell. So, if you like the idea, keep us in mind when you come across good clear shots of square dancing in action. We might just be able to use them to help dress up another issue of SQUARE DANCING.*

Occasioned by a visit to their son Russell and his wife, Mitsuko (residents of Japan), veteran caller Warren and June Berquam of Maple Plains, Minnesota, conducted the first Caller's Clinic to be held in Japan. The four Berquams are seated in the front row with the President of the Tokyo Callers Association, Kazuo Kumada, in the center. 18 Japanese callers and wives attended the Clinic.





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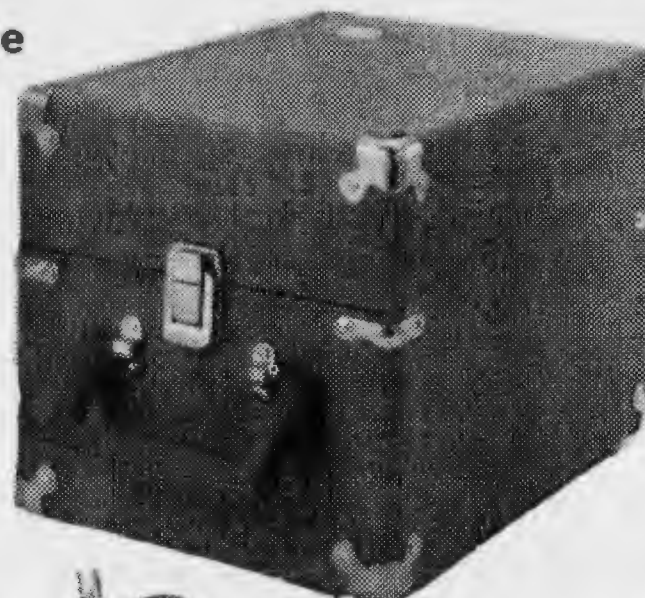
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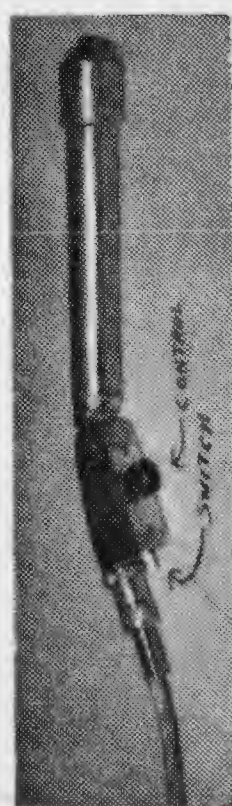
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CARTRIDGE TAPES; 8 TRACK: \$6.95 each plus 14¢ postage (12 dances on each tape)

- 1023 — Marshall Flippo Calling the Kirkwood Tape in Stereo
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- 1935 — Thanks For the Memories Caller: Roger Chapman, Flip Inst.
- 1934 — Your Love Put Me On Top of the World, Caller: Dave Taylor, Flip Inst.
- 1933 — I'll See You in My Dreams Caller: Bob Fisk, Flip Inst.
- 1932 — Old Dan Tucker, Key G Big Chief, Key A (Hoedowns)

### BOGAN

- 1249 — It's Four In The Morning Caller: Lem Gravelle, Flip Inst.
- 1248 — Back In The Race Caller: George Leverett, Flip Inst.
- 1247 — Games People Play Caller: John Johnston, Flip Inst.
- 1246 — Let Your Little Light Shine Caller: Dick Bayer, Flip Inst.
- 1245 — I Saw Your Face In The Moon Caller: Keith Thomsen, Flip Inst.
- 1244 — Someone Write A Perfect Melody, Caller: Lem Gravelle, Flip Inst.

### DANCE RANCH

- 613 — If You're Not Gone Too Long, Caller: Ron Schneider, Flip Inst.

- 612 — Sally Sunshine, Caller: Frank Lane, Flip Inst.
- 611 — Strollin', Caller: Frank Lane, Flip Inst.
- 610 — Lookin' Back To See Caller: Barry Medford, Flip Inst.
- 609 — If It Feels Good Do It Caller: Frank Lane, Flip Inst.

### ROCKIN' "A"

- 1356 — Broken Hearted Me Caller: Mal Minshall, Flip Inst.
- 1355 — Countrified Caller: Earl Wright

### LORE

- 1134 — Your Other Love Caller: Bobby Keefe, Flip Inst.
- 1133 — You Do The Calling Caller: Don Whitaker, Flip Inst.
- 1132 — A Girl Like You Caller: Art Galvin, Flip Inst.

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# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*December, 1972*

**E**ACH MONTH SINCE JANUARY, 1967, we've spotlighted callers from many sections of the United States, Canada and locations overseas, bringing to you a sampling of the material which these individuals use in an evening's program. Our seventy-second trip takes us to Newtonville, New York, where we visit Ken Anderson and participate in a night of dancing at one of his clubs. The breaks he'll use are not necessarily his own creations, just material he enjoys calling.

Heads square thru  
Swing thru  
Swing thru again  
Boys trade  
Girls U turn back  
Wheel and deal  
Right and left thru  
Dive thru  
Pass thru  
Swing thru  
Swing thru again  
Boys trade  
Girls U turn back  
Wheel and deal  
Right and left thru  
Dive thru  
Pass thru  
Allemande left

Circle left  
Rollaway a half sashay  
Allemande left and  
Promenade  
Sides wheel around  
Square thru four hands  
Right to the partner  
Pull her by  
Allemande left

Sides pass thru  
U turn back  
Star thru  
Veer left  
Wheel and deal  
Dive thru  
Pass thru  
Square thru three quarters  
Trade by  
Left allemande

Heads square thru  
Curlique  
Cast off three quarters  
Right and left thru  
Dive thru  
Square thru three quarters  
Left allemande

Heads curlique  
Boys run  
Do sa do to a wave  
Scoot back  
Boys trade  
Boys run  
Wheel and deal  
Left allemande

Four ladies chain  
Circle left  
Four couples star thru  
Allemande left

Heads square thru  
Circle to a two-faced line  
Tag the line  
Face right  
Wheel and deal  
Pass thru  
U turn back  
Left allemande

Heads lead right  
Circle to a line  
Star thru  
Swing thru  
Boys run  
Couples hinge  
Wheel and deal  
Right and left thru  
Flutter wheel  
Cross trail thru  
Allemande left

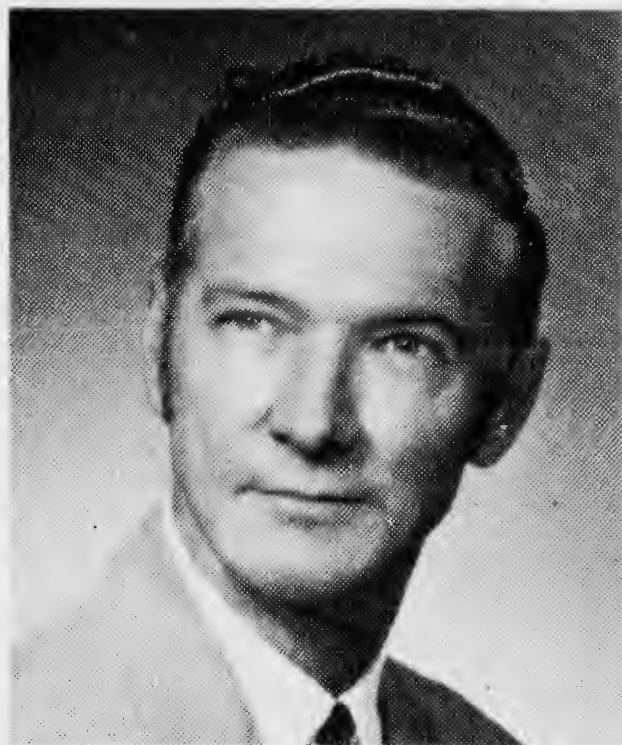
Circle left  
Rollaway a half sashay  
Allemande left and  
Promenade  
Heads wheel around  
Star thru  
Swing thru  
Eight circulate  
Star thru  
Partner trade  
Pass thru  
Wheel and deal  
Centers square thru three quarters  
Allemande left



Sides lead right and circle  
Break to a line  
Star thru  
Do sa do to a wave  
Scoot back  
Boys run  
Bend the line  
Star thru  
Pass thru  
Allemande left

Heads star thru  
Pass thru  
Slide thru  
Barge thru  
Left allemande

## KEN ANDERSON



Square dancing began for Ken Anderson in Cedar Rapids, Iowa, back in 1956 and soon he tried his hand at calling. A transfer to another town, which had no square dance club, forced him to start one. A trip to the New England area in 1965 resulted in the decision to move to the East and make calling his profession. During his last six months in Iowa the tragic explosion at Keokuk occurred, where Ken lost 21 of his close friends. In spite of his desire to quit calling at this point, he found that he could not stop participating in the activity. So the move to New York was made and Ken now has eight clubs of his own and calls for EKC-O Squares in Rochester, a club with a membership of over 200 couples. He has called for many festivals in the East and South and has been on staff for a number of weekends and institutes. Two years ago Ken and John Hendron formed the Jay-Bar-Kay Record Company and they have had many hit records. Ken's wife Doris, and daughter Tammy, travel with Ken most of the time and son Randy is also a caller, having recently recorded his first singing call, Red Roses for a Blue Lady on the Pilgrim label.

## PEEL OFF

By Jeanne Moody, Salinas, California  
Sides roll a half sashay, circle left  
Boys go up to middle and back  
Pass thru go round one into middle  
All double pass thru, peel off  
Go up to middle and back  
Girls swing thru, pass thru  
Left allemande

## CURLIQUE YOU DO

By Cliff Long, Mars Hills, Maine  
Heads right and left thru  
Half square thru  
Curlique with outside two  
Make an ocean wave, all eight circulate  
Boys run right, pass thru  
Bend the line, slide thru  
Curlique to an ocean wave  
All eight circulate, boys run right  
Pass thru and  
Cast off three quarters  
Forward eight and back  
Curlique and girls turn back  
Left allemande

## A SUE PERB DANCE

By John Ward, Alton, Kansas  
Heads flutter wheel  
Sweep a quarter  
Pass thru, flutter wheel  
Sweep a quarter  
Half square thru  
Trade by, flutter wheel  
Sweep a quarter  
Half square thru, trade by  
Left allemande

Esther Bothwell of Surrey, B.C., Canada sends us these two interesting dances using the Turn and Left Thru movement.

One and three half sashay  
Turn and left thru  
Square thru, swing thru  
Turn and left thru  
Dive thru, pass thru, swing thru  
Turn and left thru  
Allemande left

One and three right  
Circle four to a line  
Star thru, swing thru  
Turn and left thru  
Swing thru again  
Turn and left thru  
Square thru three quarters  
Allemande left

## SPECIAL WORKSHOP EDITORS

|                         |                     |
|-------------------------|---------------------|
| Joy Cramlet . . . . .   | Coordinator         |
| Dick Houlton . . . . .  | Square Dance Editor |
| Don Armstrong . . . . . | Contra Editor       |
| Ken Collins . . . . .   | Final Checkoff      |



### WOWEE

By Larry McBee, Riverside, California

Side couples star thru, pass thru  
Circle up four  
Sides break to a line of four  
Up to the middle and back  
Pass thru with a wheel and deal  
Those in the middle star thru  
Pass thru then cloverleaf  
New centers pass thru  
Right and left thru outside two  
Dive thru, star thru and  
A half square thru then  
Circle up four  
Break right out in a line of four  
Pass thru with a wheel and deal  
Centers star thru, pass thru  
Then cloverleaf while  
New centers square thru three quarters  
Left allemande

### SELECTRIC

By Ed Fraidenburg, Midland, Michigan

Heads half square thru and spin the top  
Curlique, eight circulate  
Men run, trade by  
Spin the top, curlique  
Eight circulate, men run  
Trade by, right and left thru  
Allemande left

### DO SA DO TO A

By Trent Keith, Memphis, Tennessee

Heads square thru four hands  
Slide thru, do sa do  
Turn thru, bend the line  
Do sa do, star thru  
California twirl, do sa do  
Left allemande

Here are two dances using Tag the Line In and Tag the Line Out. They are by Thor Sigurdson, Emerson, Manitoba, Canada.

Four ladies chain across the ring  
Heads go right and left thru  
Same four flutterwheel and  
Sweep a quarter now pass thru  
Go right and left thru and  
Roll a half sashay, slide thru and  
Cast off three quarters to  
A line of four, pass thru  
Tag the line in, pass thru  
Tag the line out  
All eight U turn back and slide thru  
Allemande left

Heads lead to the right  
Circle to a line of four  
Do the right and left across from you  
Pass thru, tag the line in  
Tag the line and  
Turn to face any way you wish  
Tag the line out, California twirl  
Cross trail thru to a  
Left allemande

### CONTRA CORNER

#### CARIBBEAN CONTRA

By Don Armstrong

Formation: Even number of couples—1-3-5  
crossed over and active

Record: Use a well phrased reel or march

All forward and back

Do sa do corner then bow

March up and down (Actives down others up)

Turn, come back

Same girl left allemande

Ladies chain, chain back

All pass thru, turn alone

With the right hand girl promenade home

(Head and foot couples stay in place)

#### JUST SIMPLE BASICS

By Treat Keith, Memphis, Tennessee

Heads right and left thru

Swing thru, box the gnat

Square thru, do sa do, star thru

Right and left thru

Pass thru, wheel and deal

Substitute, star thru

Back out and circle left

Allemande left, promenade

One and three wheel around

Pass thru, left allemande

### SINGING CALL\*

#### WHAT IS TO BE WILL BE

By Rex Coats, Andrews, Texas

Record: Lightning S #5010, Flip Instrumental  
with Rex Coats

OPENER, MIDDLE BREAK, ENDING

Four ladies chain now turn this girl

Four ladies promenade

Once around the world star thru

Circle left and around you go

Left allemande go forward two

Then weave around you do

Don't do no good to worry none

Do sa do promenade for fun

If it feels real good

Put your hands to clapping

What is to be will be

What ain't to be just might happen

FIGURE:

Head couples promenade halfway

Around the square

Lead out to the right circle up four

Make a line right there go up and back

Right and left thru turn them too

Flutter wheel then sweep a quarter

Pass thru and trade by

Left allemande do sa do

Promenade the land

If it feels real good

Put your hands to clapping

What is to be will be

What ain't to be just might happen

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



# ROUND DANCES

## BEAUTIFUL DREAMER — Hi-Hat 903

**Choreographers:** Eddie and Audrey Palmquist

**Comment:** Interesting choreography and the waltz music has the big band sound.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M facing DIAGONAL WALL and LOD, Touch, —;

### PART A

1-4 Fwd, Side XIB end in SEMI-CLOSED facing DIAGONAL COH and LOD; Thru to face in CLOSED, Side/Close, Side to MODIFIED BANJO M facing DIAGONAL COH and LOD; (Back, Side, Fwd to SIDECAR) Fwd, Draw, Touch facing COH; Open Telemark to end in SEMI-CLOSED facing LOD;

5-8 Thru to face in CLOSED, Side/Close, Side to end in MODIFIED BANJO M facing DIAGONAL WALL and LOD; Manuv, 2, 3 end in CLOSED M facing RLOD; Spin Turn end M facing LOD and WALL; Back, Side, Close;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8;

### PART B

17-20 Fwd Waltz; Manuv, 2, 3 end M facing RLOD; Back to MODIFIED BANJO, Back/Lock, Back; Heel Turn to end in SEMI-CLOSED facing DIAGONAL LOD and COH;

21-24 Fwd L Turn, 2 to face RLOD, Back; Back, Back/Lock, Back; Slip Pivot to end in MODIFIED BANJO M facing LOD; Manuv, 2, 3 end in CLOSED M facing RLOD;

25-28 Spin Turn end M facing WALL; Back, Side/Close, Side end in MODIFIED BANJO M facing LOD; Fwd, Fwd/Lock, Fwd; Manuv, 2, 3 end in CLOSED M facing RLOD;

29-32 Spin Turn end M facing DIAGONAL LOD and WALL; Back, Side, Close end M facing LOD; (L) Waltz Turn; (L) Waltz Turn end M facing DIAGONAL WALL and LOD;

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

1-2 (Twirl) Side, Behind, Apart; Ack, —, —;

## GREEN GREEN — Hi-Hat 903

**Choreographers:** Don and Pete Hickman

**Comment:** Good bouncy tune. The easy level two-step has an unusual twist.

### INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch to face RLOD in LEFT-OPEN;

### PART A

1-4 Fwd, Close, Fwd, Flare to face LOD in SEMI-CLOSED; Fwd Two-Step; Fwd,

Close, Back, —; Back, Close, Fwd to OPEN, —;

5-8 Side, Close, Back, —; Side, Close, Fwd, —; Change Sides Two-Step end facing LOD in LEFT-OPEN; Fwd Two-Step;

9-12 Starting in LEFT-OPEN facing LOD repeat action meas 1-4 to end facing RLOD in SEMI-CLOSED;

13-16 Facing RLOD repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

### PART B

17-20 Side, —, Close, —; Side, Close, Thru, —; Side, Close, Thru, —; Side, Behind, Side, Behind;

21-24 Repeat action meas 17-20;

25-28 OPEN Fwd, —, Flex/Kick, —; Back, Close, Fwd, —; Circle Away Two-Step; Circle Together Two-Step end M face WALL in BUTTERFLY;

29-32 Fwd to SIDECAR, —, Flex/Kick, —; Back, Close, Fwd to BUTTERFLY, —; (Twirl) Side, Behind, Side, Touch; (Rev Twirl to end facing RLOD in LEFT-OPEN) Side, Behind, Side, Touch facing RLOD;

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

1-2 LEFT-OPEN facing RLOD Fwd, Close, Fwd, Flare end in SEMI-CLOSED facing LOD; Fwd, Apart, Ack, —.

## DANCING ON THE CEILING — Grenn 14161

**Choreographers:** Ray and Ivy Hutchinson

**Comment:** A two-step with a lot of action and plenty of time to execute the figures. The music has the big band sound.

### INTRODUCTION

1-4 OPEN facing LOD Wait; Wait; Apart, —, Point, —; Together to SIDECAR M facing LOD, —, Touch, —;

### PART A

1-4  $\frac{1}{4}$  L Turn, —,  $\frac{1}{4}$  L Turn to face RLOD, —; Bwd Two-Step; Back, —,  $\frac{1}{2}$  R Turn to face LOD in CLOSED, —; Fwd Two-Step to end M facing WALL;

5-8 Pivot, —, 2, —; 3 to end M facing WALL, —, Back, —; Side, Close, Side, —; Back, —, Side, Close to SEMI-CLOSED facing LOD;

9-12 Walk Fwd, —, 2, —; 3, —, 4, —; Fwd, Lock, Fwd, —; Rock Fwd, —, Recov, —;

13-16 Back, Cut, Back, —; Rock Back, —, Recov to CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step to end in MODIFIED BANJO M facing LOD;

### PART B

1-4 Fwd, —, Check, —; Back, —, Side, —; Fwd, Lock, Fwd, —;  $\frac{1}{2}$  R Turn to face RLOD, —, Side, Close;

5-8 Still in BANJO Back, —, Rock Back, —; Recov, —, Fwd, Lock; Fwd, —,  $\frac{1}{4}$  L Turn to face WALL in CLOSED, —; Side, Close, Side to end in SEMI-CLOSED facing LOD, —;

(Please turn to page 43)





... THE PLACE TO BE  
IN '73!

22<sup>ND</sup>

# NATIONAL SQUARE DANCE CONVENTION®

**SALT PALACE**  
**SALT LAKE CITY, UTAH**  
**JUNE 28, 29, 30, 1973**

**L**OOKING FOR REASONS to attend the 22nd National Convention in Salt Lake next June? Here are a few for starters. Fine dancing and fine company with all activities under one air conditioned roof. The natural beauty of the Mountain States is well worth a full vacation. The natives are friendly and will be waiting to welcome you with open arms. So fill out the coupon below and the one in the center, and mail both of them right now! You won't be disappointed later if you do.



Please fill out BOTH coupons.  
Return to:

ADVANCE REGISTRATION DIRECTOR  
P. O. BOX 09073  
MILL CREEK STATION  
SALT LAKE CITY, UTAH 84109

## ADVANCE REGISTRATION APPLICATION

**PLEASE TYPE OR  
PRINT CLEARLY**

**USE NAMES YOU WISH  
ON YOUR BADGES**

Last Name .....

Address .....

City/State/Zip .....

Advance registration fees per delegate are:

\$2.00 for 1 day; \$3.75 for 2 days; \$5.25 for 3 days;  
(twenty-five cents per day higher at the convention).

Check X for days attending

Thursday ☐ Friday ☐ Saturday ☐

**FEE**

Make checks or money order payable to:  
22ND NATIONAL SQUARE DANCE  
CONVENTION.

|  |          |
|--|----------|
| His First Name .....                     | \$ ..... |
| Her First Name .....                     | \$ ..... |
| Child's Name and Age .....               | \$ ..... |
| Child's Name and Age .....               | \$ ..... |
| Child's Name and Age .....               | \$ ..... |
| Convention Programs (" \$1.00 each ..... | \$ ..... |
| Cook Book @ \$2.50 each .....            | \$ ..... |

May 1, 1973 is the deadline for refunds.

No confirmations by mail after May 1, 1973.

**Make total remittance for this  
amount only** .....

\$ .....

### FOR PROGRAMMING PURPOSES

**MARCH 1, 1973 DEADLINE FOR PROGRAMMING IN CONVENTION PROGRAM**

I WILL BE AVAILABLE FOR PROGRAMMING: THURS. ☐ FRI. ☐ SAT. ☐ ARRIVAL TIME .....

Please consider us for Programming as a SQUARE DANCE CALLER ☐ ROUND DANCE LEADER ☐

CONTRA DANCE LEADER ☐ PANELIST ☐ EXHIBITION ☐ YOUTH SQUARE DANCE CALLER ☐

CALLERS COLLEGE ☐ OTHER ☐ .....

I am an: Adult ☐ Youth ☐ Male ☐ Female ☐

Last Name ..... His First ..... Her First .....

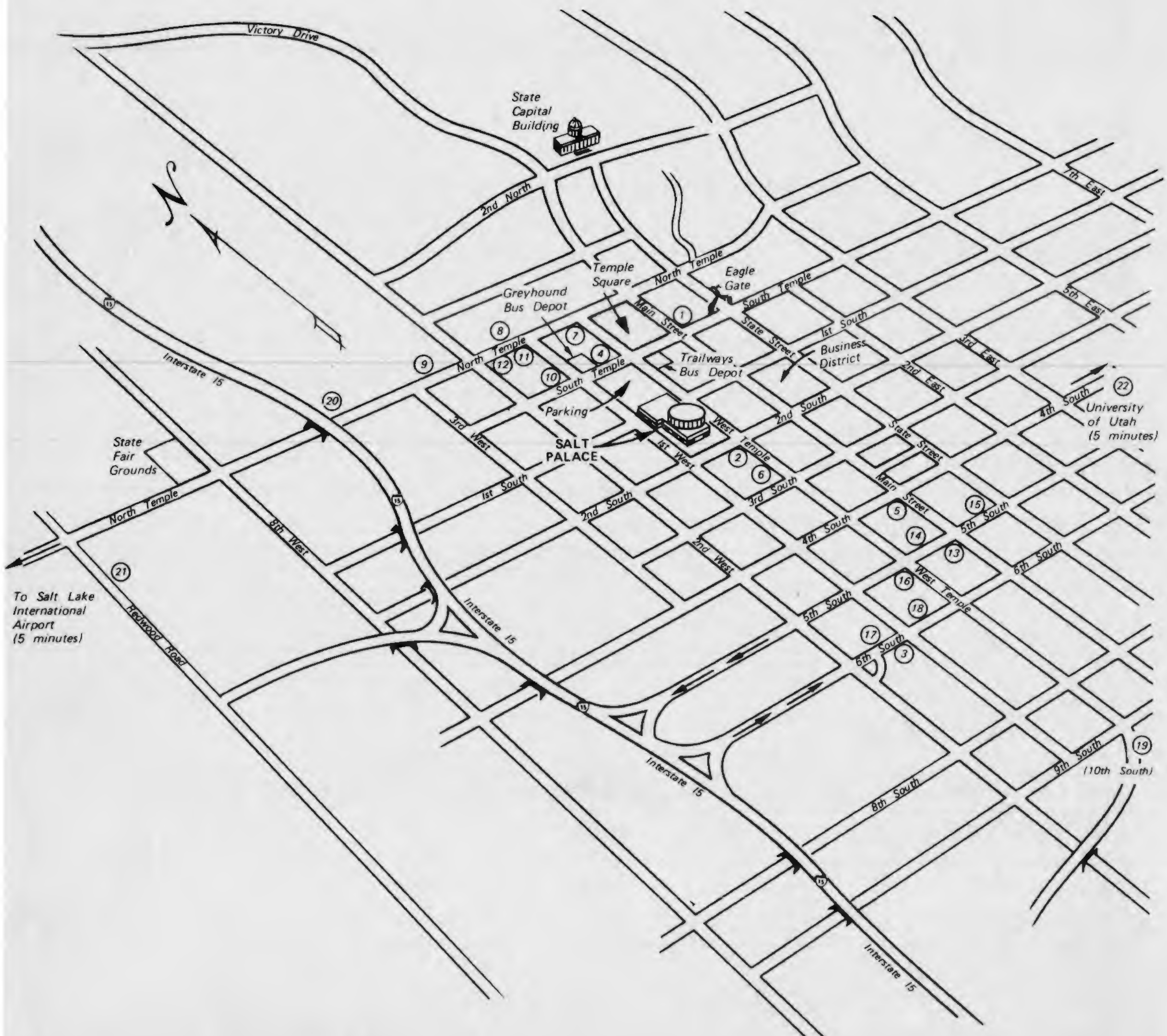
Address ..... City ..... State ..... Zip .....



The following are hotels and motels in Salt Lake City at which reservations are available. Please refer to map for locations. Rates listed as of January 1, 1972.

| <u>HOTELS</u>            | <u>SINGLES*</u> | <u>DOUBLES*</u> | <u>TWINS*</u> | <u>DOUBLE/<br/>DOUBLE*</u> | <u>SUITES*<br/>1 Bdrm/2 Bdrm</u> |
|--------------------------|-----------------|-----------------|---------------|----------------------------|----------------------------------|
| 1. Hotel Utah            | \$14-\$22       | \$18-\$23       | \$20-\$26     | \$24-\$26                  | \$50-\$75                        |
| 2. Royal Inns of America | \$16-\$20       | \$18-\$22       | \$20-\$24     | \$28-\$32                  | \$50-\$85                        |
| 3. Tri-Arc Travelodge    | \$17.00         | \$19.00         | \$22.00       | \$26.00                    |                                  |
| 4. Temple Square Hotel   | \$9-\$12        | \$11-\$16       | \$12-\$16     | \$16.00                    |                                  |
| 5. Newhouse Hotel        | \$16.50         | \$16.50         | \$21.00       |                            | \$35.00                          |
| 6. Hotel Miles           | \$6.30          | \$8.40          | \$9.45        | \$10.50                    |                                  |

\*Prices are subject to change and do not include taxes.





| <u>M O T E L S</u> |                          | <u>SINGLES*</u> | <u>DOUBLES*</u> | <u>TWINS*</u> | <u>DOUBLE/<br/>DOUBLE*</u> | <u>SUITES*</u><br>1 Bdrm/2 Bdrm |
|--------------------|--------------------------|-----------------|-----------------|---------------|----------------------------|---------------------------------|
| 7.                 | Hotel Utah Motor Lodge   | \$12-\$16       | \$15-\$21       | \$16-\$22     | \$20-\$24                  | \$35-\$50                       |
| 8.                 | Salt Lake Travelodge     | \$14.84         | \$16.96         | \$18-\$19     | \$21.20                    | \$26.50 (Family Unit)           |
| 9.                 | Royal Executive Inn      |                 | \$18.00         | \$20.00       | \$26.00                    |                                 |
| 10.                | Imperial 400             | \$13.00         | \$16.00         | \$19.00       | \$21.00                    |                                 |
| 11.                | Salt Palace Travelodge   |                 | \$16.00         | \$18.00       | \$24.00                    | \$28.00 (Family Unit)           |
| 12.                | Friendship Inn Townhouse |                 | \$18.00         | \$18-\$20     | 18-\$22                    | \$34.00                         |
| 13.                | Little America           | \$20.00         | \$22.00         | \$22.00       | \$26.00                    | \$22-\$24 (Petite Suite)        |
| 14.                | Deseret Inn              |                 |                 | \$19.00       | \$25.00                    |                                 |
| 15.                | Imperial 400             | \$10.00         | \$12.00         | \$15.00       | \$19.00                    |                                 |
| 16.                | Downtown Travelodge      |                 | \$14.00         | \$17.00       | \$23.00                    |                                 |
| 17.                | Holiday Inn              |                 |                 | \$21.50       | \$29.50                    |                                 |
| 18.                | Rodeway Inn              | \$18.50         | \$21.50         |               | \$27.50                    |                                 |
| 19.                | Ramada Inn               | \$12.25         | \$16.00         | \$20.00       | \$26.00                    |                                 |
| 20.                | SeRancho Motor Hotel     |                 | \$16.50         | \$22.50       | \$22.50                    |                                 |
| 21.                | Holiday Inn (Airport)    | \$21.00         | \$21.00         | \$21.00       | \$29.00                    |                                 |

22 Dormitories available at the University of Utah

\*Prices are subject to change  
and do not include taxes.

IMPORTANT NOTE: Convention registrations must be received before any housing arrangements can be made. Callers are also reminded that in order to be programmed they must be registered for the Convention.

### HOTEL AND MOTEL RESERVATIONS

Indicate your preference for accommodations *now*. Hotels and Motels will make reservations through our Housing Director *only*. Please refer to the reverse side for hotel names, rates, and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged.

Ages of Children ..... 2nd Choice .....  
 1st Choice ..... 4th Choice .....  
 3rd Choice ..... ROOM RATE DESIRED \$ ..... to \$ .....

Type of accommodations desired:

..... Room(s) with one double bed for two persons ..... Dormitory space for ..... Rollaways Needed .....  
 ..... Room(s) with two double beds for four persons ..... Room(s) with twin beds for two persons (Twin) .....  
 ..... Room(s) with full size bed for one person (Single) ..... Suite(s) with one bedroom ..... with two .....

### CONFIRMED HOUSING THROUGH MAY 1, 1973 ONLY

IMPORTANT!  
WILL ARRIVE

..... at ..... AM/PM  
 Day Date Hour

WILL DEPART

..... at ..... AM/PM  
 Day Date Hour

ARRIVING BY — Circle one:  
(Air - Bus - Train - Auto)

Indicate if you wish space reserved for Camper\_\_\_ (Self Contained)

\_\_\_Trailer \_\_\_Tent (Other)

Space for Wed. \_\_\_Thurs. \_\_\_Fri. \_\_\_Sat. \_\_\_

#### CHECK CONVENTIONS ATTENDED:

- |   |  |
|---|--|
| <input type="checkbox"/> 1952 Riverside     | <input type="checkbox"/> 1963 St. Paul     |
| <input type="checkbox"/> 1953 Kansas City   | <input type="checkbox"/> 1964 Long Beach   |
| <input type="checkbox"/> 1954 Dallas        | <input type="checkbox"/> 1965 Dallas       |
| <input type="checkbox"/> 1955 Oklahoma City | <input type="checkbox"/> 1966 Indianapolis |
| <input type="checkbox"/> 1956 San Diego     | <input type="checkbox"/> 1967 Philadelphia |
| <input type="checkbox"/> 1957 St. Louis     | <input type="checkbox"/> 1968 Omaha        |
| <input type="checkbox"/> 1958 Louisville    | <input type="checkbox"/> 1969 Seattle      |
| <input type="checkbox"/> 1959 Denver        | <input type="checkbox"/> 1970 Louisville   |
| <input type="checkbox"/> 1960 Des Moines    | <input type="checkbox"/> 1971 New Orleans  |
| <input type="checkbox"/> 1961 Detroit       | <input type="checkbox"/> 1972 Des Moines   |
| <input type="checkbox"/> 1962 Miami Beach   |  |

TOTAL .....

PLEASE DO NOT SEND A HOUSING DEPOSIT WITH THIS APPLICATION. RESERVATIONS MADE ON  
A FIRST COME, FIRST SERVE BASIS. NO MINIMUM RATES CAN BE GUARANTEED.

CONFIRM HOUSING RESERVATION TO: (THIS WILL BE DONE STARTING JANUARY 1ST)

Your Name ..... Street Address .....  
 City ..... State ..... Zip .....





22<sup>ND</sup>

# NATIONAL SQUARE DANCE CONVENTION

SALT LAKE CITY, UTAH

... THE PLACE TO BE  
IN '73!

JUNE 28, 29, 30, 1973



The fabulous Salt Palace where all activities will be held.

## To Square Dancers Everywhere:

We, the General Chairman of the 22nd National Square Dance Convention, invite your attendance. We also invite your participation in the Education Panels and Clinics. Every effort has been made to select speakers, panelists, and topics that will directly benefit you and enable you to make an increasingly effective contribution to square dancing and to your clubs and associations.

An often overlooked benefit of convention attendance, however, is not part of the formal program. The opportunity of gathering with other dancers, facing and solving the same problems you encounter and deal with in your clubs and dances is an invaluable extra. We, too, would like to share your experiences and by so doing, your attendance and participation makes the convention more valuable to us.

Jim and Leah Irvine  
General Chairman

Plan now to join us! There's room to dance

in the fabulous Salt Palace and all activities will take place under its air conditioned roof. Dancing, panels and clinics are on the agenda, of course. And there's bound to be some surprises cooked up for participants by the hard-working committees. Let the boss know now that you'd like to take your vacation in June and get busy on your plans. It's not too early!

Dancers are reminded that they must register for the convention before they are housed—so obviously those registering first will have the best choice of accommodations.

Be sure you fill in the necessary information on both coupons (pages 1 and 3 of this section). Then return them to the Advance Registration Director, P.O. Box 09073, Mill Creek Station, Salt Lake City, Utah 84109.

If you need additional pre-registration forms simply send your request to the Advance Registration Director and copies will be sent to you. Utah is "the place to be in '73" so don't be left out!



## **(DANCING ON THE CEILING,**

*continued from page 38)*

- 9-12 Rock Back, —, Recov to CLOSED M facing WALL, —; Spot Pivot, 2, 3 end M facing WALL, —; Back, —, Side, Close;  $\frac{1}{4}$  L Turn M facing LOD in MODIFIED BANJO, —, Fwd, —;
- 13-16 Fwd, XIB, Fwd, Fwd; Fwd, XIB, Fwd, Fwd; Walk Fwd, —, 2 to CLOSED, —; 3, —, 4 to SIDECAR M facing LOD, —;
- SEQUENCE: A - B - A - B Step Apart and Ack.

## **DREAMY RHYTHM — Grenn 14161**

**Choreographers:** Oscar and Fran Schwartz

**Comment:** The music has the big band sound and the two-step routine has 16 measures repeated

### **INTRODUCTION**

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;

### **DANCE**

- 1-4 Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —; Fwd, Close, Back, Close; Fwd, —,  $\frac{1}{4}$  R Turn to end facing WALL in CLOSED, —;
- 5-8 Side, Close, Cross, —; Side, Close, Back, — LOOSE CLOSED; Side, Behind, Side, Front to CLOSED; Pivot, —, 2, end M facing WALL, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;
- 17-20 OPEN facing M WALL Side, Close, Rock Thru to face RLOD in LEFT-OPEN, —; Recov,  $\frac{1}{2}$  L Turn to end M facing LOD in BANJO, Fwd, —; Side, Close, Rock Fwd end in SIDECAR M facing LOD, —; Recov, Back, Back to end in CLOSED, —;
- 21-24  $\frac{1}{4}$  L Turn to end DIAGONALLY facing LOD and COH, —, Side, Close to end M facing RLOD; L Turn, —, Side, Close to end M facing WALL; Side, Close, Side, Close; Rock Fwd, Recov, Rock Back, Recov;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24;

### **BRIDGE**

- 1-2 Turn Two-Step; Turn Two-Step end M facing WALL;
- SEQUENCE: Dance - Bridge - Dance except on meas 32 Rock Fwd, Recov M's R and W's L hands joined, Step Apart, Point.

## **LINDY LEE MIXER — MacGregor 5028**

**Choreographer:** Ralph Maxhimer

**Comment:** A fun two-step mixer with lively music. Identical footwork throughout.

### **INTRODUCTION**

- 1-2 SKIRT SKATERS facing LOD Wait; Walk Fwd, —, 2, —;
- DANCE**
- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Side, Touch; Side, Close, Side, Close;
- 5-8 Fwd Two-Step; Fwd Two-Step; Side, Close, Side, Touch; Side, Close, Side,

Close end in OPEN;

- 9-12 Fwd Two-Step; Fwd Two-Step; (Fwd Two-Step) Away Two-Step; (Fwd Two-Step) On Arnd Two-Step end in SKATERS facing LOD with a new partner;
- 13-16 Fwd, Close, Back, Close; Walk Fwd, —, Point, —; Fwd, Close, Back, Close; Walk Fwd, —, Point, —;
- SEQUENCE: Dance goes thru six times Step apart and Ack.

## **CAROLINA — MacGregor 5028**

**Choreographers:** Chick and Ileen Stone

**Comment:** An easy sixteen measure routine with good music that makes one want to dance.

### **INTRODUCTION**

- 1-4 OPEN-FACING M WALL Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

### **DANCE**

- 1-4 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Bk, —, Recov to SEMI-CLOSED facing LOD, —;
- 5-8 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing RLOD;  $1\frac{1}{2}$  Pivot, —, 2, —; 3, —, 4 end M facing LOD, —;
- 9-12  $\frac{1}{4}$  L Fwd/Turn face COH, Side,  $\frac{1}{4}$  L Bk/Turn face RLOD, —; Back, Side, Fwd, —;  $\frac{1}{4}$  L Fwd/Turn face WALL, Side,  $\frac{1}{4}$  L Bk/Turn face LOD, —; Back, Side, Fwd, —;
- 13-16 Side, Close, Cross to SIDECAR, —; Side, Close, Thru to face RLOD in CLOSED, —, Pivot, —, 2 to face LOD, —; (Twirl) Fwd, —, 2, to CLOSED M face WALL, —;
- SEQUENCE: Dance goes thru three times. Last time thru end in SEMI-CLOSED for Tag.

Tag:

- 1-3 Fwd Two-Step; Fwd Two-Step; (Twirl) Side, Behind, Apart, Point.

## **SLEEP — Grenn 14162**

**Choreographers:** Charlie and Nina Ward

**Comment:** This active waltz routine has only four measures repeated. The music has the big band sound.

### **INTRODUCTION**

- 1-4 DIAGONAL OPEN Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;
- 5-8 Fwd, Side, Close; Back, Side, Close; Pas de Basque L, 2, 3; Pas de Basque R, 2, 3;

### **PART A**

- 1-4 Fwd, Point to BANJO M facing LOD, —; Cross, Point to SIDECAR M facing LOD, —; Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3 to SIDECAR;
- 5-8 Fwd, Side, Recov to CLOSED M facing WALL; Manuv, 2, 3 end M facing RLOD in BANJO; Banjo Pivot, 2, 3 end facing LOD in SEMI-CLOSED; Fwd Waltz;
- 9-12 Fwd, 2, 3/Check; Fan Back, Back, Back/Check to CLOSED M facing LOD; (L) Waltz Turn; (L) Waltz Turn to end facing



- 13-16 LOD in SEMI-CLOSED;  
Repeat action meas 9-12 Part A except to end in CLOSED M facing LOD;

#### PART B

- 1-4  $\frac{1}{4}$  L Turn M facing COH, Side, Draw; (R) Waltz Turn M facing LOD;  $\frac{1}{4}$  R Turn M facing WALL, Side, Draw; (L) Waltz Turn M facing LOD;  
5-8 Fwd, Close, In Place; Recov Back to BANJO, R Wheel, 2 to face RLOD in CLOSED; Spot Pivot, 2, 3 end M facing LOD; Back, Side, Close;  
9-12  $\frac{1}{4}$  L Turn,  $\frac{1}{4}$  L Turn end M facing RLOD in BANJO, Back; CLOSED Back, Side, Close;  $\frac{1}{4}$  L Turn,  $\frac{1}{4}$  L Turn end M facing LOD in BANJO, Back, CLOSED Back, Side, Close;  
13-16 Fwd, Side, Close; Back, Side, Close; Pas de Basque L, 2, 3; Pas de Basque R, 2, 3;

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1-3 Fwd, Point to BANJO M facing LOD, —;  
Cross, Point to SIDECAR M facing LOD, —; Apart, Point, —;

#### LOVE WORDS — Grenn 14162

Choreographers: Bill and Marie Brown

Comment: An interesting two-step with the big band sound of music.

#### INTRODUCTION

- 1-4 SEMI-CLOSED facing LOD Wait; Wait; Fwd, Manuv to CLOSED, Pivot, 2 end in SEMI-CLOSED facing LOD; (Twirl end in CLOSED) Fwd, 2, 3, 4 end facing LOD in CLOSED;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close,  $\frac{1}{4}$  L Turn M facing COH, —; Side, Close,  $\frac{1}{4}$  L Turn M facing RLOD, —;  
5-8 Side, Close, Cross to SIDECAR M facing DIAGONALLY RLOD and COH, —; Recov,  $\frac{1}{2}$  L Turn, Thru M facing LOD in BANJO, —; Side, Behind, Side, Front end in CLOSED M facing WALL; Pivot, —, 2 end M facing LOD, —;  
9-12 Repeat action meas 1-4:  
13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED M facing WALL;

#### PART B

- 17-20 Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; (Lady Under Two-Step) Fwd, 2, 3, —; (On Arnd Two-Step end in BANJO)) Fwd, 2, 3 end M facing LOD, —;  
21-24 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO M still facing LOD, —; Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2, —;  
25-28 (Twirl) Side, Behind, Side, Touch; (Wrap end facing LOD) Side, Behind, Side, Touch; Fwd, Close, Back, —; Back, Close, Fwd, Close;  
29-32 Walk Fwd, 2, 3 end M facing WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

Walk Fwd, —, Pickup to CLOSED M facing LOD, —;

SEQUENCE: Dance goes thru twice second time thru end in SEMI-CLOSED facing LOD for Ending.

Ending:

- 1-3 Fwd, Manuv to CLOSED, Pivot, 2 end in SEMI-CLOSED facing LOD; (Twirl end facing partner and COH) Fwd, 2, 3, 4; Apart, —, Point, —.

#### GRACIOUS

By Bill Armstrong, Los Angeles, California

Heads lead right, circle to a line

Right and left thru

One and four only do sa do

Same two swing thru

Spin the top

Right and left thru

Others star thru

Everybody pass thru

Left allemande

#### STAY AROUND THE CORNER

By Ed Curran, Rhode Island

Heads curlique

Cast off three quarters

Swing thru, spin the top

Right and left thru

Square thru three quarters

Do a center in, centers run

Ends fold, slide thru

Flutter wheel, sweep a quarter

Allemande left

#### SINGING CALL\*

#### CALL THE WIND MARIA

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat #417, Flip Instrumental with

Ernie Kinney

OPENER and MIDDLE BREAK

Four ladies chain across the ring

Rollaway and circle left

Four ladies rollaway circle left

Left allemande and weave

Wind in and out around you go

Do sa do men star left

Go once around turn thru and then

Left allemande and promenade

Maria Maria they call the wind Maria

FIGURE:

Heads do sa do and then square thru

Four hands around you go

Do sa do then star thru

Flutter wheel and go

Sweep a quarter then

A right and left thru

Dive thru square thru three hands

Corner swing left allemande

Promenade the ring

Maria Maria they call the wind Maria

SEQUENCE: Figure twice for heads, Middle break, Figure twice for sides.



### TAKE A GOOD LOOK

Check page 16 for diagrams and description of the movement Square Out, then try these.

Heads half square thru  
Square out  
Bend the line  
Rollaway  
Left allemande

Heads square thru  
Square out  
Partner trade star thru  
Dive thru pass thru  
Left allemande

Heads square thru  
Square out  
All eight U turn back  
Star thru California swirl  
Square out  
All eight U turn back  
Star thru California swirl  
Left allemande

Heads star thru pass thru  
Square out  
Bend the line star thru  
Right and left thru  
Star thru  
Square thru three quarters  
Allemande left

Here is an equivalent for Lead to the Right by Bob Cathcart, Ottawa, Ontario, Canada

Heads swing thru  
Turn and left thru  
Slide thru, curlique  
Scoot back (two couples)  
Boys run, flutter wheel then  
Sweep a quarter, pass thru  
Circle to a line

Bill Armstrong, Los Angeles calls these two Ladies Day Four and Five.

Sides square thru  
Right and left thru, circle four  
Head men break to line of four  
Bend the line  
Right and left thru  
Do sa do, spin the top  
Spin chain thru, men fold  
Single file promenade  
Girls backtrack once  
Partners turn thru  
Allemande left

Heads square thru  
Right and left thru, circle four  
Side men break to line of four  
Bend the line  
Right and left thru  
Do sa do, spin the top  
Spin chain thru  
Swing thru, boys trade  
Grand right and left

### WHAT A FLUTTER

By Marty Winter, Port Charlotte, Florida

Four ladies chain three quarters  
Heads swing star thru  
Flutter wheel with outside two  
Square thru three quarters  
Trade by, flutter wheel  
Pass thru, trade by  
Flutter wheel and  
Right and left thru  
Pass thru, trade by  
Left allemande

### RHYTHM 8's

By Dick Houlton, Stockton, California

Heads square thru, swing thru  
Girls double circulate  
Boys trade, boys circulate once  
Swing thru, boys double circulate  
Girls trade, girls circulate once  
Right and left thru  
Dive thru, swing thru  
Boys run, half tag the line  
Allemande left

### UP UP AND AWAY

By Frank S. Keeser, Belleville, Illinois

First and third square thru four hands  
Swing thru, step thru  
Trade by (be sure people facing out  
trade with each other)  
Left swing thru  
Allemande left

### SINGING CALL\*

### IF IT FEELS GOOD

By Jon Jones, Arlington, Texas

Record: Kalox #1133, Flip Instrumental with  
Jon Jones

OPENER, MIDDLE BREAK, ENDING  
Walk around your corner  
See saw round your own men star right  
Go once around the ring  
Allemande the corner  
Turn partner by the right  
Once and a half four ladies promenade  
Now if it feels good swing her  
Left allemande come back and promenade  
There's no mystery to it  
So if it feels good do it  
FIGURE:  
Heads square thru and go  
Four hands around you know  
With the corner do sa do  
Swing thru now boys run right  
Wheel and deal go right and left thru  
Rollaway pass thru  
Turn back the corner swing  
Once around and promenade  
Well there's no mystery to it  
And if it feels good do it

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



### UP UP AND AWAY

By Ron Welsh, Ceres, California  
One and three promenade a half  
In the middle star thru  
Pass thru, right and left thru  
Star thru, sweep a quarter to the left  
Slide out make a two-faced line  
Couples circulate, wheel and deal  
Sweep a quarter to the left  
Star thru, dive thru  
Substitute and  
Square thru three quarters  
Left allemande

### PFFT

By Gene McCullough, Griffiss A.F.B., New York  
Heads flutter wheel  
Sweep a quarter  
Square thru three hands, circle four  
Head gents break to a line of four  
Pass thru, wheel and deal  
Substitute, slide thru  
Left allemande

### FOUR MEN

By Chuck Besson, Alexandria, Louisiana  
Heads (sides) star left  
Pick up corner, star promenade  
Back out, circle to the left  
Four men forward and back  
Four men square thru  
Meet the girls with a do sa do  
Swing thru, boys trade  
Girls trade, centers trade  
Swing thru, ends trade  
Men step forward make a  
Right hand star full turn  
Girls cloverleaf  
Left allemande

### OR A

By Hal Neitzel, Sarasota, Florida  
Couples three and four right and left thru  
Couple number one cross the floor  
Split those two and line up four  
Side two ladies chain  
Side two couples forward and back  
Slide thru then  
Couple number two split those two  
That are facing you and line up four  
\*Center couples partner trade

Or  
\*Wheel around  
Or  
\*Frontier whirl

Men star left girls star right  
Two stars turning in the night  
Any man first (and each man in succession)  
Pick up your partner with arm around  
Star promenade, heads wheel around  
Right and left thru  
Cross trail to a  
Left allemande

### A THANK YOU AND AN INVITATION

*The dance material which appears in the Workshop Section of SQUARE DANCING comes to us from many individuals and from all over the world. It is carefully checked for accuracy and danceability and we try to feature as many different authors and areas as possible each month. If you have a square dance break, a dance that you think is interesting, different, or just plain fun, we invite you to send it to us for consideration. Meantime, a great big "thank you" to the many callers and dancers who submit material and enable us to fill these pages each month.*

### TIMBER

By H. Orlo Hoadley, Rochester, New York  
Side ladies chain  
Heads star thru, pass thru  
Circle to a line  
Fours go up and back, pass thru  
Wheel and deal, double pass thru  
Centers in and  
Cast off three quarters  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three quarters  
Pass thru, wheel and deal  
Centers star thru, pass thru  
Left allemande

### SINGING CALL\*

### LIVE AND LET LIVE

By Bob Augustin, New Orleans, Louisiana  
Record: Longhorn #197, Flip Instrumental with Bob Augustin  
OPENER, MIDDLE BREAK, ENDING  
They tell me that you're goin' away  
What makes me grieve you so  
Do an allemande left with corner girl  
Come back do a do sa do  
Left allemande and weave the ring  
Live and let live don't break my heart  
Do sa do and promenade  
I never could live if we should part  
Don't mean don't mean goodbye  
FIGURE:  
Well the four little ladies  
Chain three quarters round you go  
Heads lead right and circle four  
You break and make a line man  
It's up and back you go  
Then star thru and do a do sa do  
Swing thru and when you're thru  
Just swing thru again balance forward  
Come on back and boys run promenade  
I gave you my love and  
I gave you my vows and  
You're leaving me here alone  
SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



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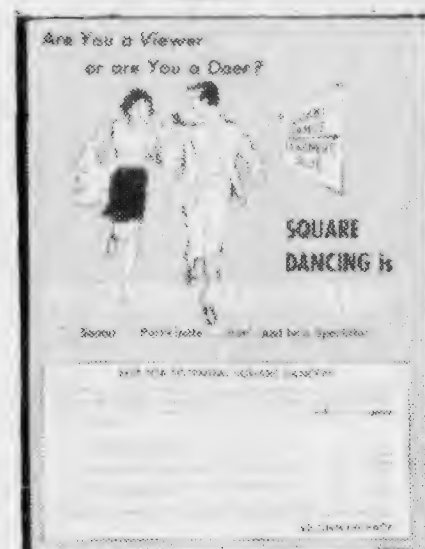
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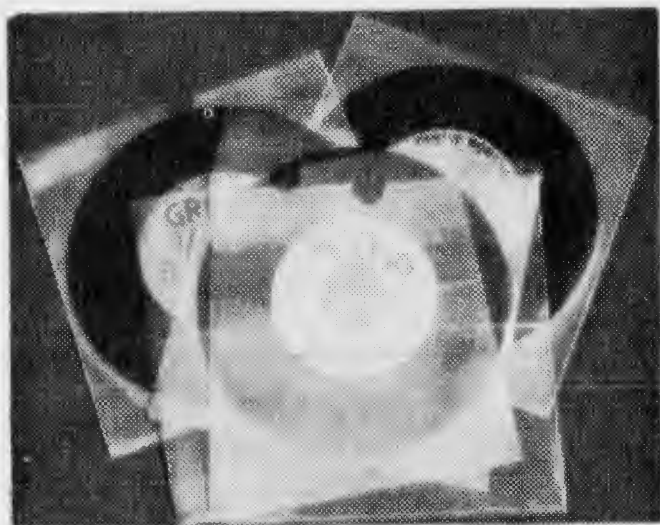


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## CALLER of the MONTH



Bob Vinyard—Bridgeton, Missouri

**T**O QUOTE OUR CALLER OF THE MONTH, "I believe that a caller's own area is entitled to the best that he can give, for it is the local dancers who have helped him to become what he is and without dancers there would be no need for callers."

Bob and Norma Vinyard live in Bridgeton, Missouri, near St. Louis. Bob is employed as a Field Engineering Manager for IBM Corporation and Norma is studying interior decorating at the present time. They have two children, Stephen, 17, and Vicki, 15. Vicki is the square dancer and is treasurer of a junior club.

The Vinyards have been dancing for about 8 years and Bob started calling about four years ago. He calls for two clubs and conducts two workshops in the area and his third club, the Red Boots, has just recently been formed. Bob does some traveling to Illinois, Kentucky and Missouri and, time allowing, plans more of the same in the future.

A member of the Federation, League and Callers Guild (St. Louis), Bob also belongs to the State Federation and has been sound chairman for the Greater St. Louis Festival two years running. He records on the Red

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Boot label—among his releases are “Daddy Was a Square Dance Callin’ Man”, “Don’t Let the Good Life Pass You By”, and “You’ll Be Mine.”

Norma helps Bob in all activities, and when he has a night off from calling they dance at local clubs, trying to visit all of them. They also enjoy dancing to some of the local callers in the advanced level. Any spare time from calling is devoted to square dancing and family activities.

**(LETTERS, continued from page 3)**

the time off or money to attend caller or leadership clinics, but I can get a lot from you. And let me put in a plug for Jay King—his material, books and tapes are the best. Thank you again for a fine magazine.

Gene Pearson  
Groves, Texas

Dear Editor:

As a caller (4 years now) for the only group on the Island of Maui, I wish to take this opportunity to thank all of you on the magazine (SQUARE DANCING) for all the help you have given me . . . by that touch of “gas” you send to me each month. Tour groups with callers and an occasional trip to Honolulu to dance are the only get-togethers with other callers that I have. So without SQUARE DANCING and its all around helpful information there just wouldn’t be a group called the Maui Mixers (who, incidentally, dance each Thursday evening at the Puunene Club House).

Dave Wischemann  
Kahului, Maui, Hawaii

Dear Editor:

I like the sample projection of a class sched-

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118 Illustrations  
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ule in the September issue very much. We have so many new callers in this area and this, along with your two books, should help them very much. Keep up the wonderful work you have done in the past many years.

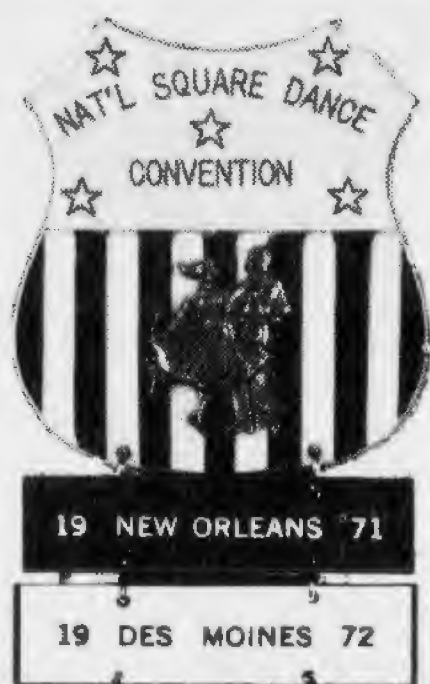
John Oehman  
Greensboro, North Carolina

Dear Editor:

A year ago in June my husband was hurt in a truck accident and spent six weeks in the hospital. Area dancers put on an appreciation



benefit dance which was attended by over 200 people. Kiss-A-Me Squares, Flying 8s, Whirl and Twirl and Wagon Wheels combined to make it a very memorable event. Picture

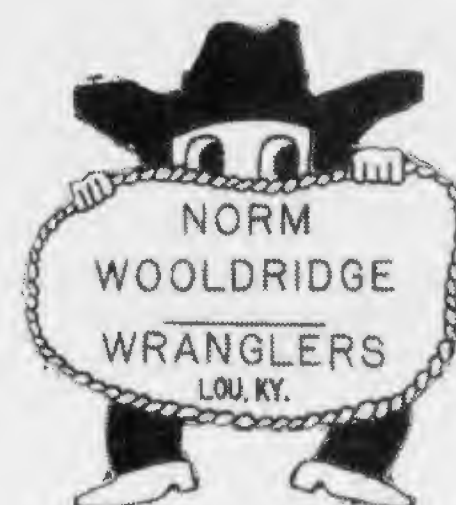


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11-7

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shows Fred holding the "special" cake, one of a large number brought for refreshments. We'd like to give public recognition to this group as well as saluting the "beautiful people" in general.

Fred and Edith Clancy  
Kissimmee, Florida

Dear Editor:

Regarding using square dancing in beer commercials — we all agree it isn't good for square dancing. On the other hand some of our recording artists turn right around and

use the Anheuser Busch beer song for a square dance tune. What's the difference?

Ray Kennedy  
St. Petersburg, Florida

Dear Editor:

It's great that the Basic Movements book has been divided into two sections. Anything that can be done to make people more aware of the natural division in our activity will certainly aid in making the "Basic Programs of American Square Dancing" more successful. . . . The realignment of terms to coincide with

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the teaching manual will be great for the  
dancers. I have supplied cards with the lesson  
number and calls listed for a handy reference  
for the dancers. Then they have something to  
review in conjunction with the "Basic Move-  
ments" booklets.

Dick Meyers  
Cranford, New Jersey

Dear Editor:

I am a longtime subscriber to Sets in Order  
(SQUARE DANCING) and look each month  
for an article on lady callers. Women's Lib

hasn't helped us yet. In a floorwide introduc-  
tion of callers attending a dance I am still  
overlooked (not intentionally) even though  
my reputation and skills are solid and my  
calendar is full.

Elsie Jaffe  
Cleveland, Ohio

Thanks for your gentle slap on the wrist.  
We'll try to remedy the situation in the future.  
—Editor

Dear Editor:

Your new Basic Movements booklets are

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Elmer Sheffield

great! Easy to understand and go well with the caller/teacher manuals. Keep up the good work.

Sid Arnold  
FPO New York

Dear Editor:

After many years dancing at military bases overseas, we were moved to Pensacola, Florida. Here we found a club, Seaside Squares, which we joined. The members were undoubtedly some of the finest people we have ever met. We all became involved in the building

of Ragan Hall, home of Seaside Squares. Although we had to leave before the building was completed, we are sure it is complete by this time. Guess we just wanted to say "thank you" to Seaside Squares and all the other square dancers we've met since we've been in the activity.

Dave and Inez Yates  
FPO Seattle, Washington  
(Aleutian Islands)

**Seaside Squares are holding the grand opening of Ragon Hall on December 9. — Editor.**

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## ASSOCIATION PROJECT

Square dancers in Wisconsin are taking every advantage of the albums made available by Bob Ruff and Jack Murtha for use by Physical Education Instructors in the teaching of American Square Dancing as a part of their program. With the State Line Squares leading the way, several other clubs have now donated money to the schools to be used specifically for the purpose of the albums and instructors manual. Flyers from The American Square Dance Society were distributed to area

delegates at the annual State Meeting in August. A committee was appointed to investigate the possibility of introducing the albums and manual into the State Teachers Colleges and these to be paid for by the Square Dance Association of Wisconsin. The idea had unanimous support and approval of everyone attending the meeting. The inclusion of information on these teaching aids in the panels and seminars at the recent 21st National Convention in Des Moines, Iowa has helped to get this project going.



**JOHN  
HENDRON**

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**"IF I COULD WRITE A SONG"**

**By: Ted & Lois Mack**

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## SINGING CALLS

### LIVE AND LET LIVE — Longhorn 197

Key: E Flat      Tempo: 130      Range: HB Flat  
Caller: Bob Augustin      LB Flat

Synopsis: Complete call printed in Workshop  
Comment: A good singing tune with good swinging instrumental from Banjo, Drums, Bass, Trumpet and Piano. The action pattern moves right along but is well timed.

Rating: ☆☆☆

### A THING CALLED LOVE — Square Tune 145

Key: D      Tempo: 130      Range: HB  
Caller: Danny Robinson      LA

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — rollaway half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) promenade halfway — two and four swing thru — spin the top — pass thru — split two around

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

|     |  |
|-----|--|
| HF  |  |
| HE  |  |
| HD  |  |
| HC  |  |
| HB  |  |
| HA  |  |
| LG  |  |
| LF  |  |
| LE  |  |
| LD  |  |
| LC  |  |
| LB  |  |
| LA  |  |
| ELG |  |
| ELF |  |

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



one to a line — up and back— star thru — trade by — swing corner — left allemande — promenade.

**Comment:** Country western tune with country string accompaniment from Guitars, Banjo, Xylophone, Bass, Drums and Piano. The action pattern will keep the dancers moving.

Rating: ☆☆☆

**I LOVE LIVIN' COUNTRY STYLE — Top 25264**

Key: F                      Tempo: 132                      Range: HD

Caller: Ed Fraidenburg                      LC

**Synopsis:** (Break) Allemande left — allemande thar — shoot star full turn — corner box the gnat — same lady do sa do — men star left — turn thru — left allemande — promenade (Figure) Four ladies chain three quarters — turn that girl — promenade — head (side) couples wheel around — pass thru — men run right — swing thru — swing thru again — men run right — left allemande — promenade (Alternate figure) Head (side) couples pass thru — cloverleaf — sides (heads) pass thru — circle four — sides (heads) break — make a line — up and back — right and left thru — pass thru — wheel and deal — substitute — centers pass thru — swing corner — promenade.

**Comment:** This swinging country style tune with Guitar, Clarinet, Bass, Drums and Piano has a good action pattern with an alternate figure which can be used for any level dancer.

Rating: ☆☆☆

**CALL THE WIND MARIA — Hi-Hat 417**

Key: D                      Tempo: 130                      Range: HB

Caller: Ernie Kinney                      LD

**CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken in early November.

**SINGING CALLS**

|                            |                 |
|----------------------------|-----------------|
| Do You Remember These      | Dance Ranch 606 |
| Seven Lonely Days          | Blue Star 1927  |
| Could I Live There Anymore | Kalox 1132      |
| It's Four In The Morning   | Bogan 1249      |
| Saturday Night             | Jar-Bar-Kay 135 |

**ROUND DANCES**

|                    |                 |
|--------------------|-----------------|
| Rhythm Of The Rain | Jay-Bar-Kay 508 |
| Green Green        | Hi-Hat 903      |
| Coco               | Belco 252       |
| When I Lost You    | Hi-Hat 900      |
| Thoroly Modern     | Grenn 14164     |

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Synopsis: Complete call printed in Workshop.  
Comment: A show tune that can give the caller a little challenge. Good instrumental from Guitar, Trumpet, Piano, Bass and Drums. Well timed contemporary pattern.

Rating: ☆☆☆

### GOOD HEARTED WOMAN — Square Tunes 146

Key: D Tempo: 130 Range: HA  
Caller: Bob Dubree LA

Synopsis: (Break) Four men star right three quarters round — turn a girl by left three quarters to alamo style — balance — all eight swing thru — box the gnat — pull by — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) star thru — pass thru — right and left thru — swing thru — gents trade — gents run — wheel and deal — sweep a quarter to a line — barge thru — swing corner maid — promenade.

Comment: This country style tune has some good spots to add a few words of the callers choice. Has good contemporary action pattern. Country string instrumental with Guitar, Banjo, Bass, Drums and Xylophone.

Rating: ☆☆☆

### IF IT FEELS GOOD — Kalox 1133

Key: B Flat Tempo: 130 Range: HB Flat  
Caller: Jon Jones LB Flat

Synopsis: Complete call printed in Workshop.  
Comment: This singing tune with a lift from Banjo, Guitar, Bass, Drums, Piano and Trumpet adds to the action pattern. Will fit any dance level.

Rating: ☆☆☆

### MAMA BEAR — Mustang 147

Key: B Flat Tempo: 128 Range: HD  
Caller: Curtis Thompson LB Flat

Synopsis: (Break) Four ladies chain across — star back and do paso — allemande thar — slip clutch — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) square thru four hands — with sides make right hand star — heads star left once around — do sa do corner — swing thru — boys trade — turn thru — left allemande — promenade.



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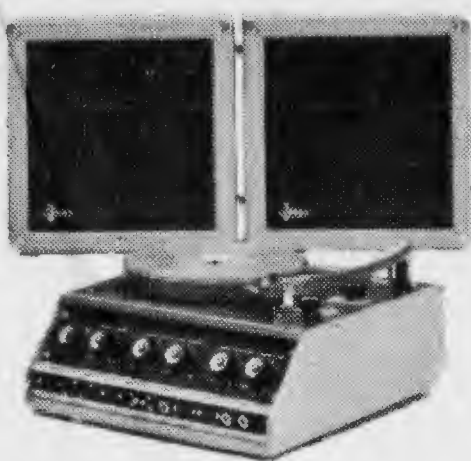
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**Comment:** This novelty tune has a good instrumental with Guitar, Bass, Drums, Piano and Trumpet. The pattern has a well timed figure that doesn't waste any time.

Rating: ☆☆☆

**OKEECHOBEE — Pioneer 108**

Key: D Tempo: 126 Range: HB  
 Caller: Jim Rice LB

**Synopsis:** (Break) Allemande left — home do sa do — join hands circle left — four men star right to the corner — allemande left — right and left grand — do sa do partner — promenade (Figure) Head two right and left thru — square thru four hands — face grand

square — heads will cloverleaf come to head position — cross trail — swing corner — allemande left corner — partner do sa do — allemande left — promenade.

**Comment:** Country style tune with country string instrumental using Guitar, Banjo, Drums, Bass and Xylophone. The action pattern is easy using heads and sides doing different patterns at the same time.

Rating: ☆☆☆+

**WHAT IS TO BE WILL BE — Lightning S 5010**

Key: C Tempo: 122 Range: HC  
 Caller: Rex Coats LC

**Synopsis:** Complete call printed in Workshop.

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"Mac" McCullar

**Comment:** Well known country western tune with fine music accompaniment from Guitars, Bass, Drums, Trumpet and Piano. Contemporary action pattern is good. Rating: ☆☆☆

**HOEDOWNS**

**BUCKEYE — Top 25265**

Key: G

Tempo: 128

Music: Russal's Men — Fiddle, Bass, Guitar, Drums

SQUARESU, Flip side to Buckeye.

Key: F

Tempo: 136

Music: Russal's Men, — Guitar, Fiddle, Bass, Drums

**Comment:** Two different beats. One side a slow swing beat, the other side has a faster down beat. (Boom-chuck) Rating: ☆☆☆+

**ROUND DANCES**

**SHORTCAKE — Grenn 15015**

Choreographers: Date and Dot Foster

**Comment:** A reissue of a fun dance which was very popular a few years ago.

ELMER'S TUNE — Flip side to Shortcake

Choreographers: Ray and Elizabeth Smith

**Comment:** An interesting two-step with very good music.

**IRVING H. PEARCE**

A resident of Walnut Creek, California, square dancer Irving Pearce passed away last August 21. We extend condolences to his family and friends.

**TOP TEN ROUNDS**

The Buckeye (Ohio) Poll for September listed as the top ten round dances Continental Goodnight, Street Fair, Third Man Theme, Dancing Shadows, In My Dreams, Moonlight and Roses, Good Old Days, Bright Eyes, Bluebird Waltz and Roses for Elizabeth.

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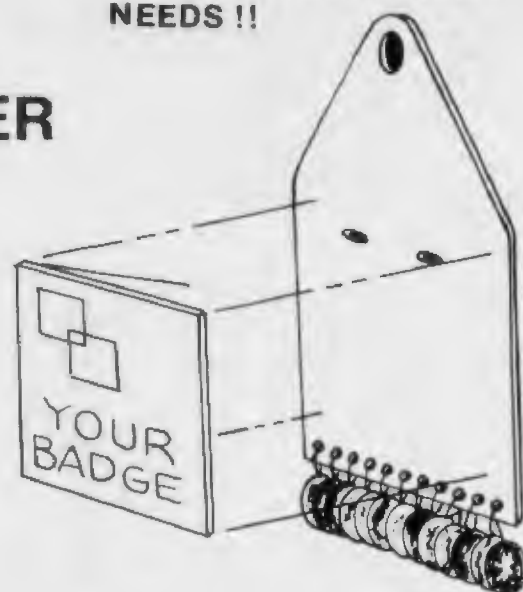
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**SQT 148**

**"LITTLE BLACK BOOK"**

By: Bob Wickers



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RECENT ON SQUARE TUNES

**SQT 146 "GOOD HEARTED WOMAN"**

Called By: Bob Dubree

**SQT 145 "A THING CALLED LOVE"**

Called By: Danny Robinson

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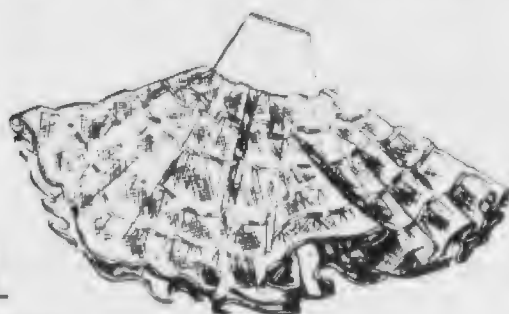
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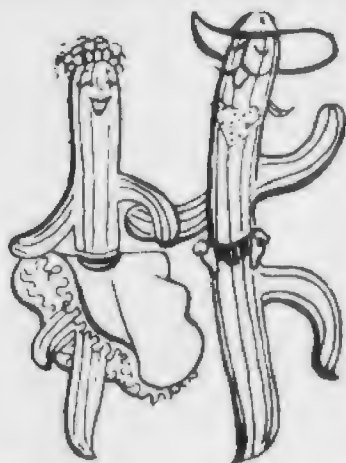
sures are heavy attention spans were shortened. Perhaps when square dancers goof, there is a strong possibility that they can blame the weather. It's not only a serious thought but a beautiful "out" for the lazy soul who would rather chat than learn during the workshop period.

*From Joyce Cribbie, Willowdale, Ontario.*

**BILL BARR**

Caller and round dance teacher Bill Barr of Sacramento, California, passed away on October 9. Bill was instrumental in organizing

# SOUTHERN ARIZONA'S



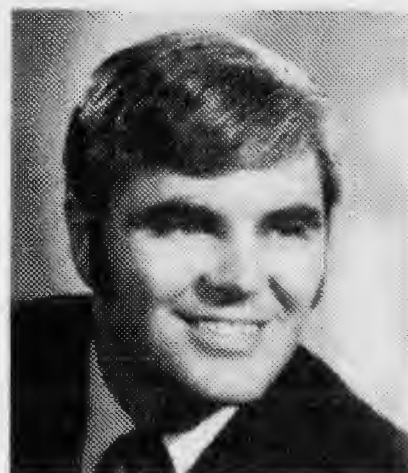
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the Square Dancers' Association of Superior California and the Callers' Workshop. He and his wife, Dolly, also organized the first round dance club in Sacramento. Our heartfelt sympathy to Dolly and their many friends in the activity.

(WORLD, continued from page 32)

in charge of rounds. The sponsoring group, Tucson Community Square Dance Council is proud of 25 years of a good successful square dance program through proper leadership and

they are equally proud of their beautiful, new Square and Round Dance Center. The festival events will be held at the center, located at 613 E. Delano Street in Tucson. Pre-registration forms are available from Dick and Boots Schwark, 4350 Havasu Road, Tucson 85718.

*Sedona Swingers hosted the 2nd Annual National Square Dance Week Jamboree at Sedona School Gym on September 23rd. Members of Dam Squares of Page, Mountaineer Square Dance Club of Flagstaff, Mile Hi Club of Prescott and Canon Twirlers of Black*



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Canyon City attended as well as visitors from the Phoenix area and Southern California.

#### Texas

Square and Round Dancers from all over Texas are making plans to attend the 22nd Annual National Square Dance Convention at Salt Lake City, Utah in June of 1973. This is when Texas will be registering dancers to attend the 23rd National Convention which will be held in San Antonio in 1974.



CITY OF DAYTONA BEACH  
MAYOR RICHARD KANE - CITY HALL

#### AMERICAN SQUARE DANCE WEEK

WHEREAS, American square dancing is fast becoming a favorite pastime for young and old; and

WHEREAS, thousands of people enjoy the recreation, exercise, spirit of friendliness and good will that square dancing offers; and

WHEREAS, square dancing is a wholesome exercise that most people can afford.

NOW, THEREFORE, I, Richard Kane as Mayor of The City of Daytona Beach, Florida do hereby proclaim the week of September 18 - 24, 1972 as:

#### AMERICAN SQUARE DANCE WEEK

in our City in recognition of the growth of this activity and urge all of our citizens to try it - it's fun! If you can't participate it's even fun to watch.

IN WITNESS WHEREOF I have hereunto set my hand and caused the Seal of the City of Daytona Beach, Florida to be affixed this 2nd day of August 1972.



*Richard Kane*  
MAYOR RICHARD KANE

Mayor Richard Kane issued this official proclamation designating September 18-24 as Square Dance Week in Daytona Beach, Florida. Photo by Saul

#### Pennsylvania

Two and a half years ago no one in the town of Patton had ever heard of modern Western square dancing. Now the town has two square dance clubs, one for teenagers.



These young adults are now excellent dancers and love the activity, in spite of the fact that they really didn't want to take lessons because it was only for "squares." After realizing the enjoyment to be found in square dancing they have become a most enthusiastic group.

—Louis Haluska

### California

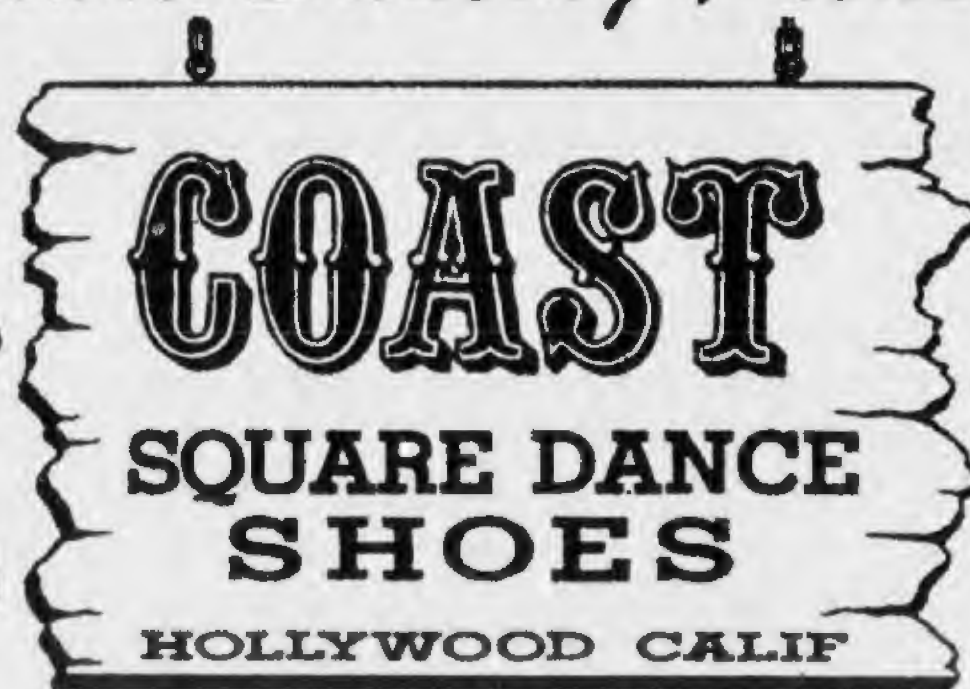
The South Coast Association of Square Dance Clubs held their annual Inaugural Ball in October at the South Gate Auditorium in South Gate. Miles Mitchell, President of the San Diego Square Dance Association installed

the incoming officers for SCA. Foxie Fox, Sammy Phillips and Bill Martin handled the square dancing, Art and Evelyn Johnson were in charge of rounds. This affair is free and all dancers are invited to come and witness the impressive installation ceremonies and join in the dancing.

### Panama Canal Zone

Dancers from both the Atlantic and Pacific coasts of the Isthmus of Panama convened in September for the first square dance jamboree to be held in the area. Members of Canal Zone Kickers, Panama Crosstrailers, Snoopy

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Squares (a teen group) and Star in a Circle swirled, swayed and cavorted from two in the afternoon until eleven that night at the Hotel El Panama in the Republic of Panama. Caller Bill Bailey opened the event, followed by callers Duane Findley, Walt Thayer, Lew Braden, Sid Arnold, Pat Warren, Tom Wendelmoot, Judy Mason, and Dale Mason. Other members of the Panama Callers' Association who participated were Sandi Breiner, Lonnie Ligon, Lew Lowery, and Carol Studer.

—Jean Bailey

Panama Callers Association celebrated its first anniversary in September with quite a list of accomplishments. A class for callers resulted in the graduation of six from an 11-week course, all of whom are now calling for the four clubs in the Canal Zone. In conjunction with the four clubs, the association assisted in the First Annual Panama Square Dance Jam-boree on September 9th. Association sponsored dances and a graduation dance hosted and conducted by the newly graduated callers rounded out the year's events. With a regular

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membership of seven callers and their wives and an associate membership of four couples, next year's activities will be centered around more publicity and activities concerning square dancing and an effort to help the associate members to become fully qualified callers. Sid Arnold is President of the association.  
—Tom Wendelmoot

Idaho

December 7 is very special to the hearts of Boise's Single Swingers — it is their annual Friendship Dance. With the club theme being

Friendship, the hall decorated with colorful friendship figures, what can be friendlier than hot fudge sundaes after an evening of fun! Every enthusiastic Single Swinger knows that square dancing is Friendship set to music and they invite all to join them on December 7.

—Marion Applegate

Spain

Madrid Squares of Torrejon Air Base were fortunate to have had three guest callers visit the club this past Summer. Dick and Louise Clements of Lajes Air Base, Azores; Decko

Meg Simkins

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Deck of Washington, D.C., with a group of 43 dancers, and Bob Cathcart and 80 Canadian dancers dropped in on three separate occasions and Madrid Squares would like to thank all of these people for making their summer dancing so much fun. The club hosted their Fall Potluck Dinner and Open House on September 9 and the first of 20 lessons began the following Wednesday. Chris Vear from Germany and Robin Rumble of England were on hand to call for the Fall Jamboree, held in conjunction with the graduation of the

fall class. Anyone planning a trip to Madrid is invited to join the Madrid Squares on Saturday nights at the La Cita Rec. Center on the Torrejon Air Base. —George Bemis

## Nevada

For square dancers who are planning to spend New Year's Eve in Las Vegas, the Associated Square Dancers of Southern Nevada are proudly presenting Jerry Haag on Saturday, December 30, at the First Baptist Church Hall, 9th and Bridger Streets at 8:00 PM. For further information contact Ev Campbell,

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phone (702) 649-1519. —Georgia Kotecki

**Michigan**

After ten years of calling, Wayne Anderson of Cadillac has decided to hang up his mike. The big factor in this decision was the excessive mileage required to travel from his Northern Michigan home to the dances. Except for his hometown club, all others required a minimum of 50 miles travel, one way. But the fun, friends and fellowship made it all worth while. Wayne and his wife, Pat, plan to get

back to just dancing and hope to meet all those friends around the square.

**Overseas**

The European Association of American Square Dance Clubs hosted the 18th Annual European Roundup over Labor Day Weekend at Morfelden. According to the dancers' reactions it was one of the best. Harold Bausch of Leigh, Nebraska, brought 46 people on his European Tour and called for the Saturday night dance. An outstanding 70 squares of dancers were in attendance.

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Dec. 7—Boise's Single Swingers Annual Friend-  
ship Sq. Dance, Boise, Id.

Dec. 9—6th Ann. PSARDA Toys for Tots  
Dance, Yates School, Newport News, Va.

Dec. 8-10—Sq. Dance Vacation Weekend,  
French Lick Sheraton Hotel, French Lick,  
Ind.

Dec. 15—Circle R's 10th Annual Christmas  
Dance, Berkner HS, Richardson, Texas.

Dec. 15—Winter Carnival Sq. Dance, IOOF  
Rec. Hall, Salina, Ks.

Dec. 17—Fireball Squares Christmas Dance,  
Fire Hall, Immler, Pa.

Dec. 17—Chiefs & Squaws Special Sq. Dance,  
St. Mary's H.S., Paducah, Ky.

Dec. 27—Holiday Fun Fest., Club Garibaldi,  
Milwaukee, Wis.

Dec. 30—Annual New Years Party Dance, Mel-  
ody Acres, Markle, Ind.

Dec. 30—So. Nevada Sq. Dance Assn's New  
Year's Eve Father Time Dance, 1st Baptist  
Church, Las Vegas, Nev.

Dec. 30—Lubbock Area Sq & Rd Dance Fed-  
eration New Year's Eve Dance, Lubbock  
Fair Park, Coliseum, Lubbock, Texas

Dec. 31—Hix & Chix New Year's Eve S/D  
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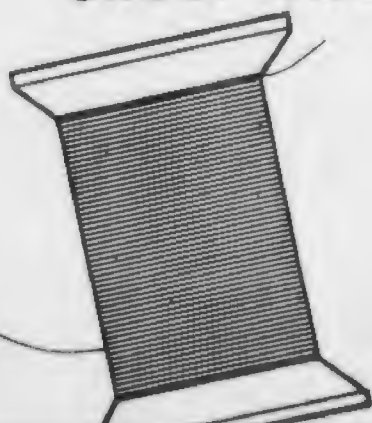
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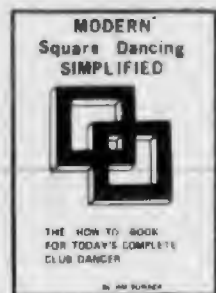
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Jan. 12—So. Louisiana S/D Council pre-convention Sq. Dance, Baton Rouge, La.

Jan. 13—Louisiana's S/D Assn's 4th Annual Convention, White House Inn & Independence Hall, Baton Rouge, La.

Jan. 18-21—Southern Arizona's 25th Sq & Rd Dance Fest., Tucson, Ariz.

Jan. 26-28—Sq. Dance Vacation Weekend, French Lick Sheraton Hotel, French Lick, Ind.

Jan. 31—Rhythm Rounders Frank Lane Funstitute, Crestview School, Salt Lake City, Utah.

### TELEPHONE LISTING

The Houston (Texas) Area Callers Association have a telephone and answering service for the non-dancer and visiting dancer in Houston. The telephone is listed in both the white and yellow pages of the directory under "Square Dance Information."

### TOYS FOR TOTS DANCE

Santa comes to town for many needy Peninsula youngsters on the 9th of December when the Peninsula Square and Round Dance Association holds its 6th Annual Toys for Tots square dance. The dance will be held at the Yates School in Newport News, Virginia, and admission to the dance will be the donation of new toys. Sponsored by the Newport News City Recreation Department and coordinated with the Marine Corps Reserve Toys for Tots Drive, this special dance enables area square dancers to contribute hundreds of toys where they are the most needed and appreciated. The toys will be distributed by the Marines at Christmas.

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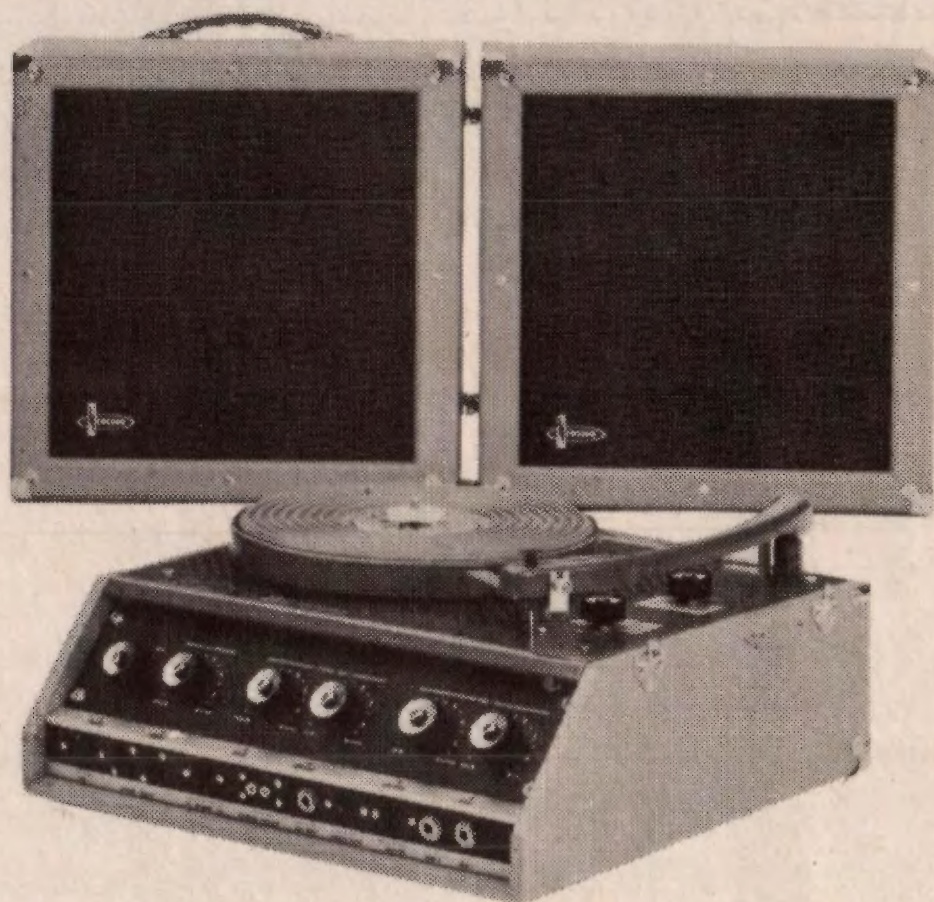
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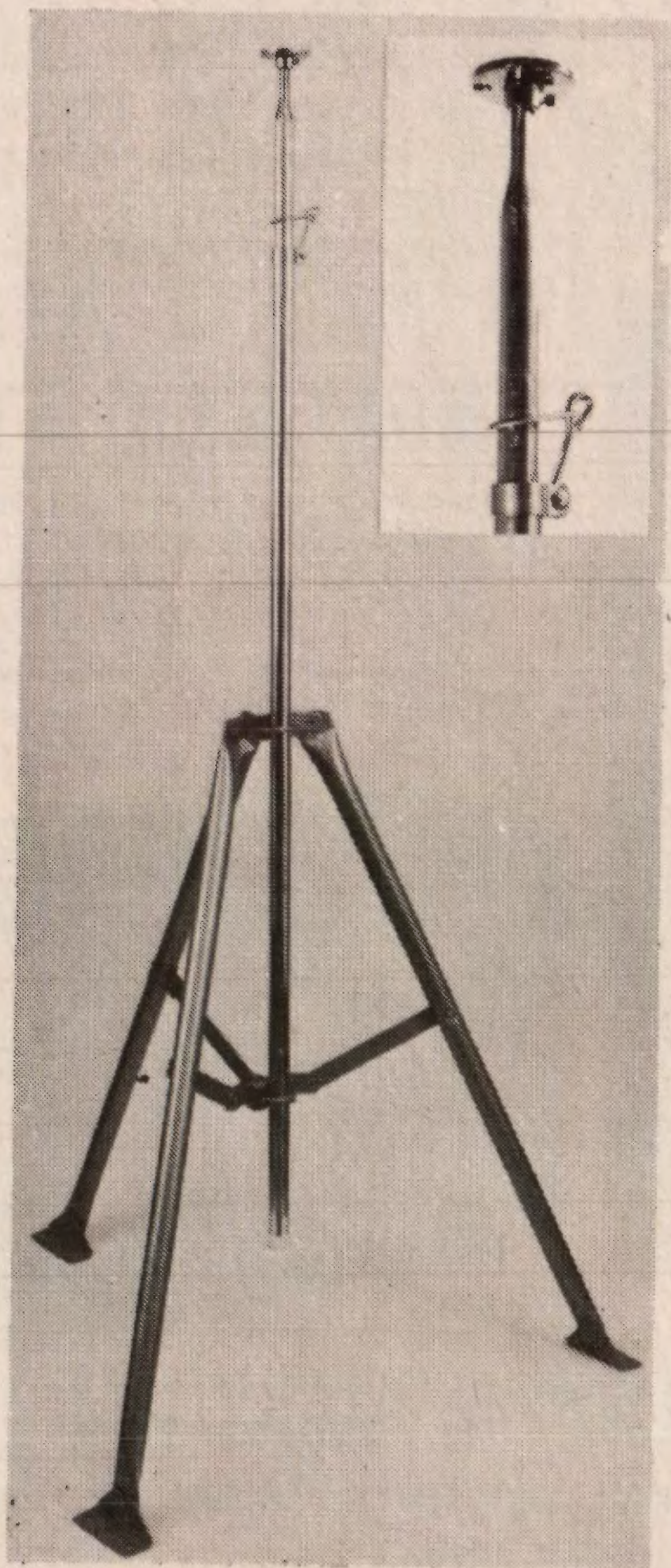
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*Charlie and Madeline Lovelace—  
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Fran and Vern Junkin, local round dance leaders, left to join the Vista Program and Tampa was without round dance instructors. Charlie and Madeline stepped in to fill the

breach and since then have taught one basic class each year for the Tampa Recreation Department. Their round dance club, Rhythm Rounds, is very popular on the West Coast of Florida since the first Monday is Classic Night, with emphasis on teaching and dancing the classics.

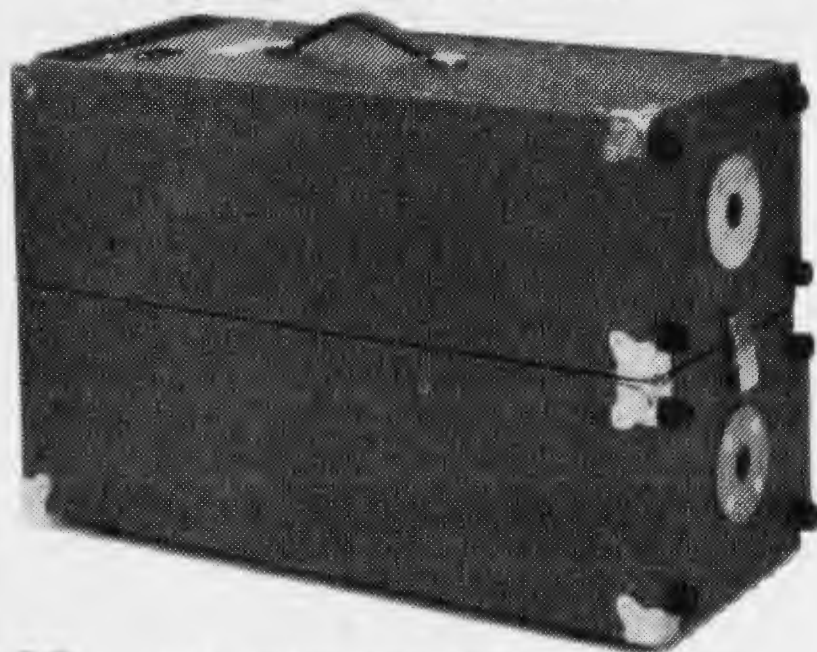
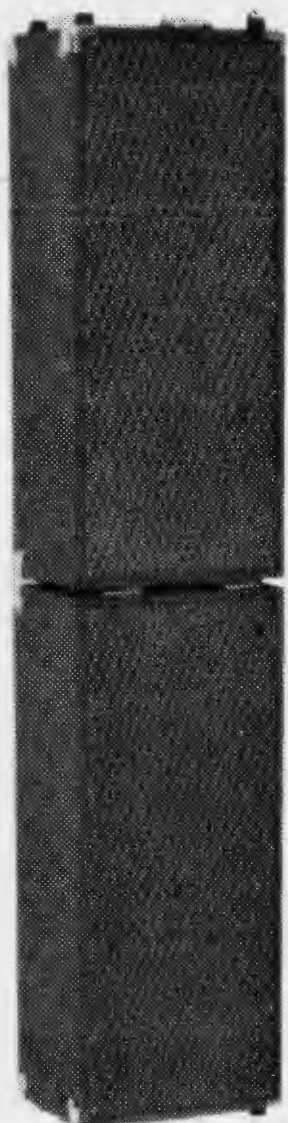
Madeline tells us they feel that squares and rounds definitely belong together, the rounds contributing poise, better timing, and ease of movement. Charlie cues rounds and teaches at various clubs and square dances almost every evening.

Widening their horizons in 1969, the Lovelaces became members of the staff at both Fontana Village and Rainbow Lake Lodge. They have also participated and taught at many festivals, State conventions, and Round Dance Council workshops. Charlie served as Vice President and President of the Florida Round Dance Council in 1969 and 1970.

This busy couple also has their own con-

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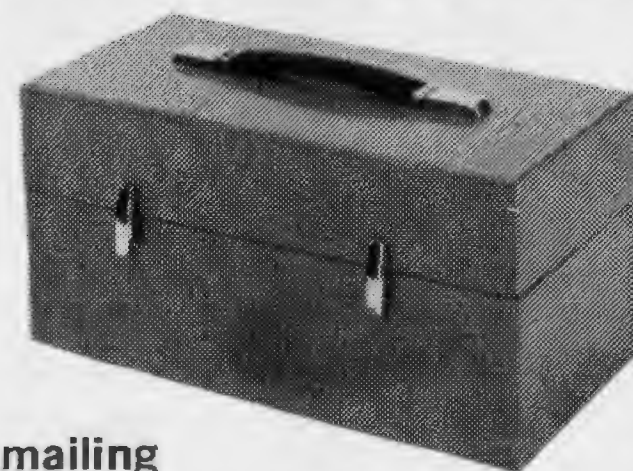
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struction firm. Besides keeping books for the company, Madeline is active in church work and Garden Club with several blue ribbons to her credit. She also loves to sew and makes and designs all of her own clothes.

Charlie has previously raced hydro planes and has a world's record and several national championships to add to a room full of trophies. Although their love of square and round dancing keeps them on the go, they still manage to find time to enjoy sailing with their family — Sheila, 19; Susan, 13, and Alan, 11.

Their boat is named "Milica" — after a round dance, naturally!

### A R/D HOT POTATO

### A LITTLE DISCRIMINATION

**T**HE QUESTION OF CUEING rounds has been debated pro and con many times. Some teachers and dancers feel that since the routines are (supposedly) written to the music, why not dance to the music once the dance has been properly taught, rather than dance

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to a voice issuing commands over the microphone.

A little discrimination might help to at least partially solve the problem. By discrimination we mean some good, common, horse sense judgment on the part of all phases of the round dance activity.

For the choreographer it would mean ceasing to grind out dances that ignored the phrasing, tempo and mood of the music.

For the leader it would involve a thorough study of the music and the routine and the refusal to "push" a poorly written dance regard-

less of choreographer, record label, friendship or the popularity of the dance in other areas. Further, it would require that the leader display the "courage of his convictions" by declining to expose dancers to inferior material.

Lastly, although it might be asking too much, square dance record manufacturers could exercise some of this good judgment in the quality of the music and routines they release each month.

Like we said, a little discrimination, properly used, might be just the thing to aid dancers to remember the routine, allow them

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# Dress for the Dance



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to dance to the music and dispense with constant cueing.

### GRAND OPENING

Just about two years after their decision to incorporate and build their own dance facility, Seaside Squares of Pensacola, Florida, announce the Grand Opening of Ragon Hall on December 9. Located at Stratford and Pine Forest Roads, the hall is named in memory of Mr. Bill Ragon, club treasurer who passed away while in office. An invitation is extended to dancers from far and near to join Seaside Squares in celebrating the completion of the building.

### EXHIBITIONS AT THE FAIR

For the fourth year in a row the Whirlaways Square Dance Club will give exhibitions of square dancing at the New York Winter Country Fair. The group has been on television for the past three years also. Dancers are invited to attend any of the five days (December 28 through January 1) to see the show and dance. Callers are welcome to share the mike. Harry Lazer, 64-26 Alderton Street, Rego Park, New York 11374, has full particulars. He may be reached by telephoning 455-3923, if you're planning to be in the area give him a ring.



STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

#### MANN'S SQUARE THRU

24 New Road, E. Amherst, N.Y. 14051

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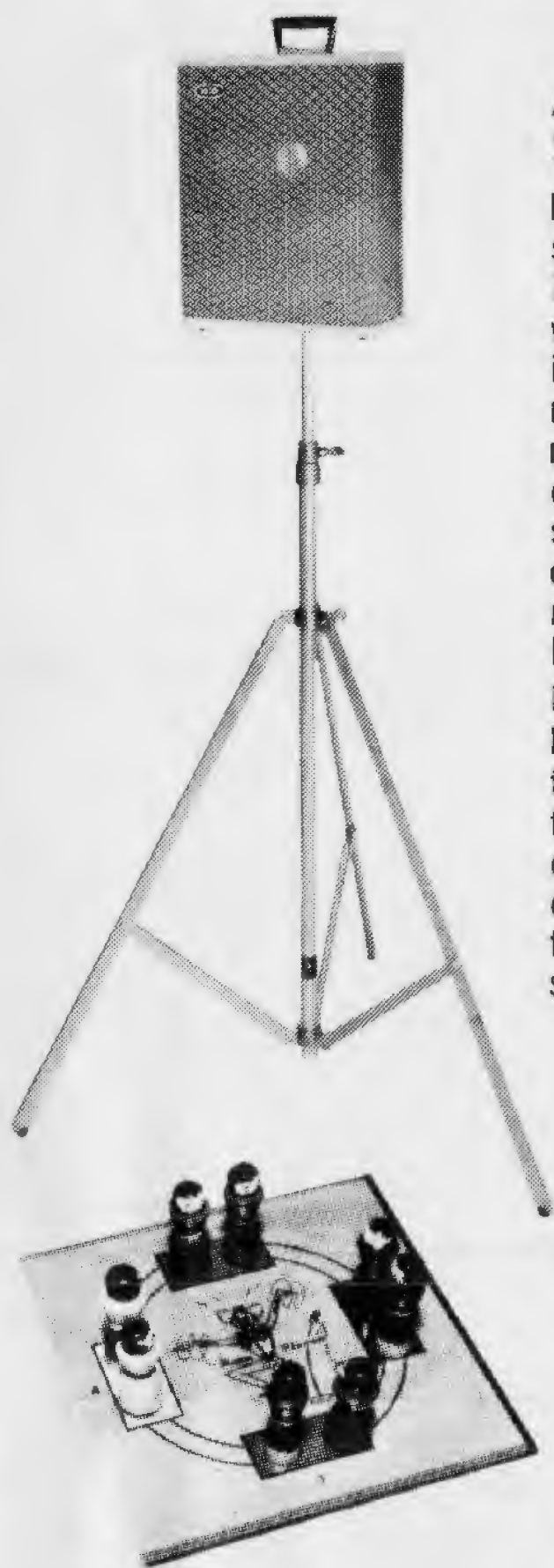
# fashion feature



What square dance lady wouldn't be delighted to find this lovely dress under her Christmas tree? Brenda Mills models her own dacron-cotton voile creation. The skirt has 12 gores with a scalloped ruffle near the hemline trimmed with black lace. A fitted bodice repeats the ruffle with more lace edging the puffed sleeves. Regretfully the luscious pink, lavender and aqua colors do not show. *And a very, very Merry Christmas to all!*



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Heavy duty collapsible speaker stands extend to a maximum height of 11 feet, from floor to top of the speaker. Legs when fully extended cover a circle 60 inches in diameter, for stability. Dimensions when folded 6 x 7 x 51 inches. Weight of each stand 12 pounds.

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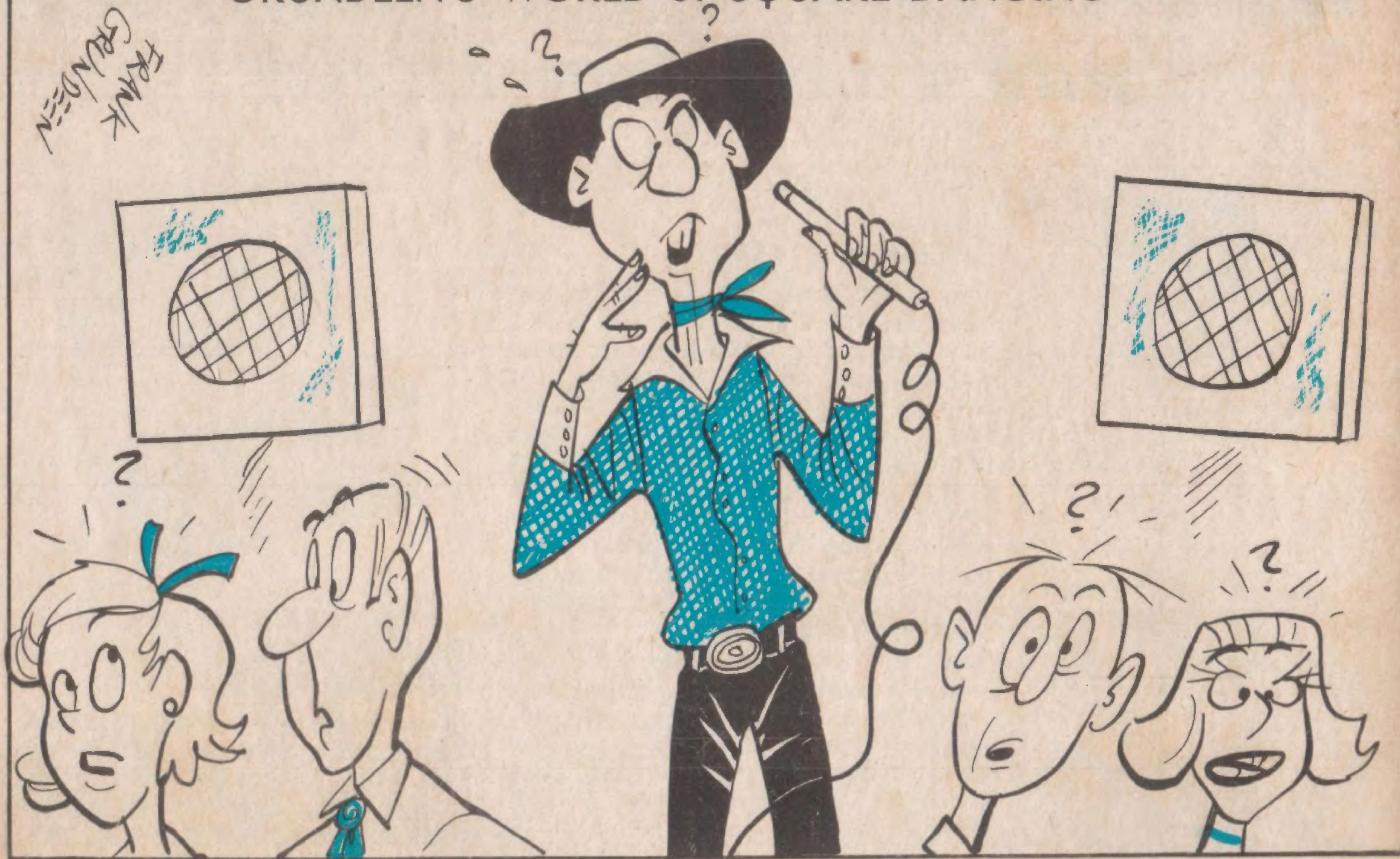
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